WHAT IS YOUR ALL-TIME NUMBER ONE?

BBC THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!

DOCTOR WHO

THE VERY BEST of the FIRST FIVE DECADES AS VOTED BY YOU!

ISSUE 474
July 2014
panini magazines

TAP HERE TO CONTINUE

WHAT IS YOUR ALL-TIME NUMBER ONE?

BBC THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

DOCTOR WHO

THE VERY BEST of the FIRST FIVE DECADES

AS VOTED BY YOU!

ISSUE 474
July 2014
Panini magazines

LETTER FROM THE EDITOR

DOCTOR WHO MAGAZINE
THE FIRST 50 YEARS

It's that time again!

Yes, as the real world gets ready for the World Cup in Brazil, *Doctor Who* fans can enjoy their equivalent here in this month's **DWM**. Every four or five years, we've been running a poll for each and every *Doctor Who* story, so we can crown the new overall champion. So yes, this is our World Cup, but hopefully there will be fewer tears than during the one in South America. *Genesis of the Daleks* was our inaugural winner back in 1998, while in our 2003 and 2009 surveys, *The Caves of Androzani* came out on top of the pile. Will either of them triumph once again, or will a new winner emerge?

As with our 1998 and 2009 polls, we asked you to assign a mark out of 10 for every story that you've watched (or listened to, in the case of many of the missing 1960s episodes), so that we can calculate an average score. We've then presented the results in five sections, decade by decade, so we can declare winners for the 1960s, 1970s, 1980s, 2000s and 2010s, before revealing the complete chart rundown of every single story. We've even made a special shiny trophy, which you can see to the right. (We've Photoshopped out the winner, in order to preserve the surprise.)

It's important to point out, I think, that this is a celebration of *Doctor Who*. This isn't about 'bests and worsts' – it's clear from your entries that every story has its fans; in fact, every story is someone's favourite. We're not here to bury the adventures that have finished near the bottom of the poll. In some ways, they might be the episodes that are most special to us – the ones that we secretly love, even though others might dismiss them. This is a huge standing ovation for the best 241 *Doctor Who* stories that have been shown so far.

Just a small piece of advice: when reading this issue, don't skip ahead. To get the full enjoyment of our chart countdowns, and to maintain the surprises of how certain stories have fared, try to read it in chronological order, starting on page 12 (and don't read other parts of the magazine first, as there may be spoilers on other pages!). We've asked many of our contributors to try to articulate what makes these tales so special. After 50 years, there have been a hell of a lot of words written about *Doctor Who*, so we've taken it as a challenge to try to say something new. I hope you enjoy it.

Ladies and gentlemen, we present to you – *Doctor Who*. It's been bloody brilliant.

Tom

EDITOR TOM SPILSBURY **ASSISTANT EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON **PRODUCTION ASSISTANTS** JOHN AINSWORTH, MARK WRIGHT

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD,
Circulation & Trade Marketing Controller KATIE WILKINSON, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL.
BBC WORLDWIDE, UK PUBLISHING Director of UK Publishing NICHOLAS BRETT, Head of UK Publishing CHRIS KERWIN, Head of Editorial, UK Publishing JENNY POTTER,
UK Publishing Co-ordinator EVA ABRAMIK. UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: Chris Allen, Tom Baker, Ken Bentley, Richard Bignell, Lee Binding, Nicholas Briggs, Kate Bush, Peter Capaldi, Stephen Cole, Jenna Coleman, Gavin Collinson, Paul Condon, Sandra Cosfeld, Michael Cregan, Stuart Crouch, Russell T Davies, James DeHaviland, Albert DePetrillo, John Dorney, Barnaby Edwards, India Fisher, Peri Godbold, James Goss, Scott Gray, Simon Guerrier, Jason Haigh-Ellery, Derek Handley, Marcus Hearn, Clayton Hickman, Chris Hicks, Will Howells, Chris Johnson, Moray Laing, Brian Minchin, Steven Moffat, Jonathan Morris, Matt Nicholls, Nicholas Pegg, Emma Price, Justin Richards, David Richardson, Gareth Roberts, Edward Russell, Gary Russell, Jim Sangster, Ed Stradling, Mike Tucker, BBC Wales, BBC Worldwide and bbc.co.uk

www.facebook.com/doctorwhomagazine www.twitter.com/dwmtweets dwm@panini.co.uk www.doctorwhomagazine.com

Advertising Madison Bell **Telephone** 0207 389 0835 **Email** jack.daly@madisonbell.com **Subscriptions** See page 2

MIX Paper FSC FSC® C010219

Doctor Who Magazine™ Issue 474 Published May 2014 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. *Doctor Who* logo ™ & © BBC 2012. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. Remember: to lose is to win, and he who wins shall lose. So who knows what that means for our poll results? Anyway, we think they're all great. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

This special issue of **Doctor Who Magazine** is lovingly dedicated to the memory of our dear friend and colleague, Paul Spragg, who died suddenly on Thursday 8 May, aged 38. Paul worked as a production assistant and producer for Big Finish on many of their audio ranges, including *Doctor Who*. Prior to this, he edited the science-fiction magazine *Cult Times* for many years. Paul loved life, and he loved *Doctor Who*. We already miss him terribly.

SUBSCRIBE AND SAVE!

6 ISSUES FOR ONLY £15*

REGENERATION ENERGY!
"It was like he had a giant electric guitar!"
BBC THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES
DOCTOR WHO
THE TIME WAR IN MINIATURE!
Find out the secret to blowing up the Daleks!
DR BENTON?
John Levene reveals how he saved Jon Pertwee's kneecap!
PLANE AS DAY!
Untangling 1982's Concorde caper – Time-Flight!
PAUL McGANN
THE EIGHTH DOCTOR
MARCUS WILSON INTERVIEW
The outgoing producer on his time with the Doctor!
WIN!
CHRISTOPHER BARRY
A tribute to the director who introduced the Daleks and the Second Doctor!
SEEDS OF TRUTH
The full story behind the Ice Warriors' invasion of Earth...
HERE'S THE FUTURE
The writers behind the SEVENTH reflect on how they paved the way
WHAT IS YOUR ALL-TIME NUMBER
THE VERY BEST of the FIRST FIVE DECADES
AS VOTED BY YOU!

SUBSCRIBE NOW AT THIS SPECIAL RATE

- Receive each issue on the day of publication!
- Every issue delivered directly to your door!
- Avoid any price rises during the year!
- Make massive savings!

CALL 0844 543 0058 EMAIL drwho@subscription.co.uk
OR SUBSCRIBE ONLINE AT www.subscription.co.uk/drwho/dw74 (regular issues only)
www.subscription.co.uk/drwhospec/ds74 (regular issues and Specials)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 29 May to 25 June 2014. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.subscription.co.uk/drwho.* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. The subscriptions hotline is open Mon-Fri 8:30am-9pm and Sat 10am-4pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

STEVEN MOFFAT

Writing exclusively for **Doctor Who Magazine** – it’s the man in charge of *Doctor Who*!

“Ah, all the things I’ve never said. I could write a book, full of words I never wrote.”

“I suppose you got away with it,” said the pleasant-seeming man, looking at me with a mixture of disdain, and, well, more disdain really. “Not many people can get away with a joke, in public, about fat girls, but I think you did.”

I realised that the sudden rushing sound was all the blood draining from my entire body (where does it go when it does that?).

What? *What???*

New York, about a year ago: *Doctor Who* was getting a great big posh award, and Matt and Jenna and I had decided to pop over for the ceremony in case there was any urgent Larking About needing to be done. And at the after-party a nice lady asked us to make a little speech. “Just a very few words, literally one minute. A couple of the other shows are doing the same, you’ll be on third.” We agreed, of course. Privately, I thought it would be easy. With Matt and Jenna there, who’d even be looking at me? I could stand behind them – or for real invisibility, *next* to them.

So the team from the first show goes up. Ten-minute speech. Not exactly a few words! I have a creeping sense of disaster.

The second team go up. Fifteen-minute speech. I have another creeping sense of disaster, but five minutes longer. These are proper speeches. We’re supposed to make a *proper speech!*

And then they announce the team from *Doctor Who*. As I head to the stage, thinking “Never mind, at least Matt and Jenna will be with me,” there is that sort of waft of air you only get from a door when two of your friends have suddenly decided to go to the pub.

So I’m standing there. No speech in my hand, not a thought in my head, and a lot of expectant faces. And I wittered nervously – the usual routine, if you’ve suffered through it. Charmless, but funny in places. Or at any rate, charmless. I ended by thanking all the fangirls and fanboys who’d got us there.

Oh, hang on! Fangirls!

“No, no.” I gabbled to the disapproving man, “I didn’t say fat girls. I said *fangirls*.”

“Fangirls?”

“Not fat. Fan. Girls who are *fans*.”

“Boys can be fans too, you know.”

“Yes, I do know. Which is why I said fangirls and fanboys!”

“And I’m sure they’re not all fat.”

“I never called them fat. I never even *said* fat. *You* said fat.”

“Well, as I say, I think you got away with it,” and off he went. I threw brain daggers at his back, but I don’t think he felt a thing. It’ll come up, some day, you know. My fattist agenda. And somebody, somewhere will tell me that it doesn’t matter that I never actually said it.

Things get ugly: news of Steven’s *faux pas* reaches Matt and David...

Ah, all the things I’ve never said. I could write a book, full of words I never wrote. I’m used to a foot in my mouth, but on the whole I’d prefer it was my own. The other morning I woke up to several online newspaper editions announcing I’d called all the Doctors ugly. That one set me blinking. As you know, I am an icon of male beauty (dear Man In New York, we Brits call that a *joke*), but that seemed a bit off. A quick investigation – it turned out me declaring that the Doctors were all “not conventionally attractive” (my own ripped physique allows me such imperious judgments) had been lightly processed into the kind of clickbait that means you have to email your friends.

Good morning Doctors.

A cursory glance online, and I seem to have called you all ugly. I didn’t really, honest. I called you “not conventionally attractive.” Sorry.

Tomorrow I will trash your dress sense and your hair. I expect.

The replies, in ascending order of Doctor:

Ten: *I still have some of my own teeth, so if that’s not conventionally attractive I don’t know what is.*

Eleven: *You’ve never liked my chin. This proves it finally. Once and for all.*

Twelve: *I am curled up in a foetal ball under my covers.*

Ho hum. Just another day’s blundering. And sometimes, in my paranoia and embarrassment, I wonder if I’m just making everybody cross all the time. I used to do that socially on an individual basis, but now every screw-up goes viral. My epic lack of tact has been weaponised!

Speaking of causing mass offence, I was sitting in my garden late last summer, and my wife asked me how the 50th was going. At that stage it was all shot, and the monstrous and tortuous (*and BAFTA-winning!*) post-production was well underway. No question, this was the most elaborate, most beautifully realised production we’d ever done. But as to my own contribution…

“I think,” I said to Sue, “that if an evil wizard put a curse on me, and made me relive my entire career, I’d do it all again – except the 50th. Although, I should add that I’m fully aware that wizards aren’t usually evil, and that curses are probably jolly nice when you get to know them.” (I made up that last part, just in case.)

I was, in case you haven’t guessed, feeling a little stressed. We’d promised the BBC that *The Day of the Doctor* would be the drama equivalent of the Olympics. Take my advice: if you ever have a job like mine, never say a sentence like that. We were going to simulcast throughout the world – we were going into cinemas everywhere.

But you know what? That wasn’t what I was worried about. I was worried about *you*. Yes, you. Actually you, who buys this magazine, and even manages to get this far through my column. When it comes to *Doctor Who*, more than I’m a writer or a showrunner, I’m a big old fan. And I know what it’s like when that thing you’re a fan of, becomes huge and remote, and seems to be spend all its time with its new friends who can’t even quote every line of *Horror of Fang Rock*. I was worried – properly worried – that *The Day of the Doctor* might just make the fans feel like they weren’t invited to their own party.

More recently, Tom and Peter of this very magazine took me out for a drink, and before we launched into the night to steal traffic cones and sing songs at policemen, they presented me with a big shiny silver thing. There was a long pause while I found my reading glasses to work out what was written on it (details elsewhere in this magazine).

Thank you. Thank you so very much. I’m an ageing *Doctor Who* fan, and I can promise you, no other award has meant half as much to me as this one. You may quote me.

Don’t miss next month’s column, in which I’ll be discussing the online headline: Steven Moffat doesn’t care about any of his awards, or fat people. **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with ‘Ask Steven’ in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Frank Skinner to guest star in Episode 8!

The cast and crew of *Doctor Who* travelled abroad to record scenes for Block Four of the new series at the beginning of May – and to a location that the show has visited before, 30 years ago.

"For the first time since 1984, the *Doctor Who* production team is heading to Lanzarote," revealed showrunner Steven Moffat. "The Doctor is returning to the scene of an old adventure – but there have been sinister changes since his last visit." In 1984, Lanzarote appeared as itself – and doubled as the planet Sarn – when exterior work for the Fifth Doctor's penultimate adventure, *Planet of Fire*, was filmed there.

The new episode, which is written by Peter Harness and will air as the seventh story in this autumn's run, guest stars **Hermione Norris**, **Tony Osoba**, **Phil Nice** and **Christopher Dane**.

Hermione Norris is well known for her work on some of British television's most popular dramas, including *Cold Feet* as Karen, as Ros Myers in *Spooks* and most recently in the BBC's acclaimed First World War drama *The Crimson Field*. "It's a testament to the quality of Peter Harness' intense and emotional script, that we've been able to attract an actress of the brilliance of Hermione Norris," said Steven of her casting, while the actress herself added, "It's exciting to be part of such an iconic show, and one that my kids can watch!"

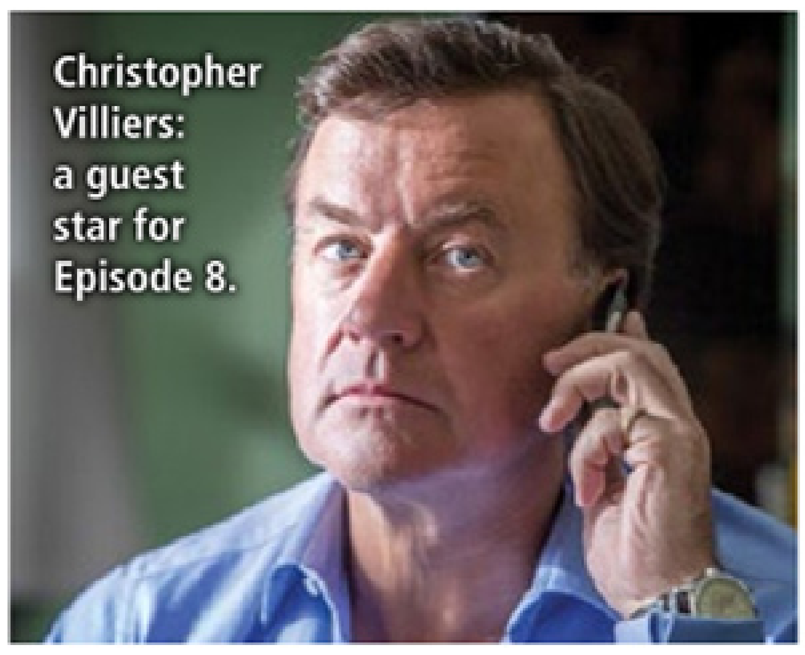
Tony Osoba, perhaps best known for his role as McClaren in the classic sitcom *Porridge*, previously appeared as the Movellan Lan in the 1979 Fourth Doctor story *Destiny of the Daleks*, and in 1987 appeared as Kracauer in the Seventh Doctor story *Dragonfire*. Phil Nice's TV work includes appearances as Ben in *Hebburn* and Keith in *Citizen Khan*, while Christopher Dane played Arathorn in the 2009 fantasy movie *Born of Hope*.

Hermione Norris will appear in Episode 7.

Recording on the other episode of Block Four – Episode 8 written by Jamie Mathieson – also took place in May. The cast for this story includes **Frank Skinner**, **David Bamber**, **Christopher Villiers, Janet Henfrey** and **Daisy Beaumont**.

Stand-up comedian and presenter Frank Skinner is a life-long *Doctor Who* fan, and finally achieves his ambition to appear in the series on television, following cameo appearances in the 50th anniversary comedy *The Five(ish) Doctors Reboot* and the Eighth Doctor audio drama *Dark Eyes 2*. "I love this show," said Frank. "I subscribe to **Doctor Who Magazine**, I've got a TARDIS ringtone, a five-foot cardboard Dalek in my bedroom, and when I got the call saying they wanted me to read for the part, I was in the back of my tour bus watching episode three of *The Sensorites*. I am beyond excited."

In January 2013, Frank had appeared as a guest on BBC One's *The Graham Norton Show* alongside Billie Piper, where he revealed, "I said to my manager, 'Do you think you could get me a part in *Doctor Who*? I don't mean a big part... I'll be a monster. I'll be a lunar rock! But I really would love to be able to say to my grandchildren I was in *Doctor Who*.' And he said, 'I'm sure it won't be a problem.' So he got in touch, and he got an email back that said, 'I'm really happy to hear that that's a thing that Frank would like to do.' And somehow the end of the email seemed to have been cut off!"


Christopher Villiers: a guest star for Episode 8.

DWM reader Frank Skinner lands his dream job!

> **"I subscribe to DWM, I've got a cardboard Dalek in my bedroom, and when I got the call, I was watching *The Sensorites*..."**

But now, at last, Frank's wish has been granted. Steven Moffat said, "It's no secret that Frank's been pitching vigorously to get into *Doctor Who* for a while. He's been volunteering to be 'third monster on the left' as long as I've been in this job. But now, in Jamie Mathieson's sparkling script, we finally have a part that can showcase all of Frank's famous wit and charm. Hopefully he'll get out of my garden now."

David Bamber's numerous credits include *Pride and Prejudice*, *Rome*, *Psychoville* and the Steven Moffat-scripted sitcom *Chalk*. Christopher Villiers was Hugh in 1983's Fifth Doctor story *The King's Demons*, and Janet Henfrey played the memorable role of Miss Hardaker in 1989's Seventh Doctor story *The Curse of Fenric*. Daisy Beaumont has been seen recently as Debs Mason in the sitcom *You, Me & Them*.

The director overseeing Block Four is **Paul Wilmshurst**, whose extensive TV credits include *Silent Witness*, *Law and Order: UK*, *Da Vinci's Demons* and several episodes of the action drama *Strikeback*.

The readthrough for Block Five (consisting of Episode 9) took place on Monday 19 May, with shooting due to start in June.

The new series of *Doctor Who*, which will launch with the show's 801st televised episode, will be broadcast on BBC One later this year.

Dominic Glynn
DOCTOR WHO
The Gallifrey Remixes

Dominic's Remix

■ A new version of the *Doctor Who* theme arranged by Dominic Glynn – incidental music composer and arranger of the theme used on the 1986 series, *The Trial of a Time Lord* – is being made available to download. "I originally performed the *Gallifrey One Remix* at the Gallifrey One convention in Los Angeles in February 2014," Dominic tells **DWM**. "I had so many requests to release it, that I now have the BBC's permission to release a four-track EP of remixes. Aside from the version played in Los Angeles, there are three more mixes available, including the *Gallifrey After Dark Mix* plus a new version created by Syzygy, the 90s underground electronica duo comprised of myself and Justin Mackay." The EP will be available to download from 16 June from online stores including iTunes and Amazon.

Lakes Comic Festival

■ Some of the creative team behind the **DWM** comic strip will be appearing at the The Lakes International Comic Festival in Kendal, discussing 50 years of *Doctor Who* in comics. Regular writer Scott Gray and artists Mike Collins and Martin Geraghty will take part in *Doctor Who*: 50 Years in 50 Minutes on 18 October, a session chaired by former **DWM** editor John Freeman. Go to *comicartfestival.com/doctor-50-years-50-minutes* for more information and to book tickets.

Big Chief Figures

■ Big Chief Studios has announced new additions to its range of *Doctor Who* collectors' figures, which are available for pre-order. The stylised Eleventh Doctor Dynamix figure, with interchangeable fez head, is available in two versions for the pre-order price of £59.99: tweed jacket or purple coat. In addition, limited edition Weeping Angel figures are available for pre-order in single or double packs, at £149.99 and £279.99 respectively. Go to *bigchiefstudios.co.uk* for more information.

BAFTA Craft Award for The Day of the Doctor!

D*octor Who* has won the BAFTA Craft Award for Special Visual and Graphics Effects, for the stunning combined work of Milk FX, Real SFX and The Model Unit on the 50th Anniversary Special, *The Day of the Doctor*.

The BAFTA Craft Awards annually celebrates excellence in behind-the-scenes talent within the British television industry. This year, it was held on Sunday 27 April and hosted by actor Steven Mangan.

Doctor Who was up against the effects teams of the BBC drama *Peaky Blinders*, and two Natural World productions headlined by Sir David Attenborough – *Natural History Museum Alive 3D*, and *Micro Monsters with David Attenborough: Predators*.

Will Cohen, CEO of Milk, which created the CGI effects for *The Day of the Doctor*, said, "For a company set to celebrate its first year in business at the beginning of June, this is a fairytale ending to the year for Milk."

"I feel truly honoured to have won this award particularly in a year that has celebrated the huge talent in British TV and film making," said Danny Hargreaves of Real SFX, the company that provided the physical effects for the special.

Mike Tucker, Model Unit Supervisor for The Model Unit, added, "It's a huge honour to win this award in such a competitive category, and I'm delighted that it's for a programme that showcases just how good collaboration between different effects disciplines can be. On a personal level I'm very proud that a TV show that used to be mocked for the quality of its effects is now leading the field."

The Day of the Doctor was also nominated for the *Radio Times* Audience Award, voted for by the public, which was due to be announced at the main BAFTA ceremony on Sunday 18 May.

An award-winning effects sequence from *The Day of the Doctor*.

Some of the proud winners!

The Eighth Doctor, Molly & Liv return for Dark Eyes 3

D*ark Eyes 3*, the second sequel to the BBC Audio Awards-winning *Dark Eyes*, has been recorded and is scheduled for release in November. The epic audio production from Big Finish Productions again stars Paul McGann as the Eighth Doctor, while Ruth Bradley and Nicola Walker reprise their roles as companions Molly O'Sullivan and Liv Chenka.

Dark Eyes 3 centres on a battle between the Doctor and his arch-enemy the Master (played by Alex Macqueen), set against mankind's war with the sinister Eminence and its terrifying Infinite Warriors. Natalie Burt also returns as the Master's companion Sally Armstrong, David Sibley is the Eminence, while Sean Carlsen is CIA agent Narvin (the character previously appeared throughout six seasons of the audio series *Gallifrey*).

"With Nick Briggs unavailable to work on the new *Dark Eyes*, it was a great privilege to take over as creative producer on this acclaimed series," says Big Finish's David Richardson. "I must admit, the main attraction was the cast – the chance to produce my first Eighth Doctor stories, and to work with phenomenal actors of the ilk of Paul, Ruth, Nicola and Alex.

"My brief to Matt Fitton was 'The Doctor versus the Master'. That's what this box set is about. We don't have the Daleks this time round – but who knows, they might be back for *Dark Eyes 4*..."

All four episodes are written by Matt Fitton, and the titles are *The Death of Hope*, *The Reviled, Masterplan* and *Rule of the Eminence*. The guest cast includes Sacha Dhawan (Waris Hussein in *An Adventure in Space and Time*) and Georgia Moffett (Jenny in *The Doctor's Daughter*).

Georgia Moffett and Ruth Bradley in *Dark Eyes 3*.

Anniversary convention

Former *Doctor Who* companion Louise Jameson (Leela) is organising Timey Wimey, a one-day convention coming to the seaside town of Brighton on Sunday 23 November 2014 – the date of *Doctor Who*'s 51st anniversary.

Bringing together stars of the series from the 60s, 70s and 80s, Louise will be joined by the Fourth Doctor himself, Tom Baker, for a special on-stage evening interview with Toby Hadoke. Also attending will be John Leeson (the voice of K9), Wendy Padbury (Zoe), Sarah Sutton (Nyssa) and Sophie Aldred (Ace).

Go to *timeywimeyevents.com* for more information and for details on how to book tickets.

See Louise and Tom at Timey Wimey!

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Sylvester McCoy goes knitwear crazy for Barnado's!

Matt Be Back

■ **Matt Smith** has joined the cast *Terminator: Genesis* opposite Arnold Schwarzenegger as a character strongly connected to John Connor in the new film trilogy. Matt says, "I'm very excited to be a part of the *Terminator* franchise because... those first two movies particularly, were brilliant." The film is directed by Alan Taylor and is scheduled for release on 1 July 2015. Meanwhile, the Ryan Gosling film, in which Matt plays Bully, has changed its title from *How to Catch a Monster* to *Lost River*. It premièred during May's Cannes Film Festival ahead of an anticipated October release.

Capaldi and Tate

■ The Tate recently enlisted **Peter Capaldi** to present *Unlock Art: Exploring the Surreal*, a wry investigation into Freud's psychoanalysis and unconscious mind concepts (*www.tate.org.uk/context-comment/video/unlock-art*). Meanwhile, a prosthetically augmented Peter plays King Kinloch of the Fairies, uncle of the title character in *Maleficent*, Disney's re-imagined *Sleeping Beauty* released on 30 May. The film features **Lesley Manville** (Heather Hartnell in *An Adventure in Space and Time*) as Flittle and **Imelda Staunton** (the voice of the Interface in *The Girl Who Waited*) as Knotgrasss.

Dectective David

■ The second series of **Chris Chibnall**'s *Broadchurch* will see **David Tennant**, **Olivia Colman** and **Arthur Darvill** all returning to reprise their roles in the smash-hit ITV drama. The first two episodes will be directed by **James Strong**. The US adaptation of *Broadchruch*'s first series, *Gracepoint*, which also stars David, has added **Euros Lyn** to the directing team. David voices devious showbiz manager Wilf in *Postman Pat: The Movie*, currently in cinemas.

David Tennant stars as Detective Emmett Carver in *Gracepoint*.

Badger Billie

Billie Piper, who promoted *Penny Dreadful* (Sky Atlantic to 8 July) on the 22 April *Late Late Show with Craig Ferguson*, is Badger opposite **Lindsay Duncan** in the girl-gang heist *Sky Playhouse Presents...* drama *Foxtrot* on 29 May. HBO launches a 10-part post-apocalyptic drama *The Leftovers* on 29 June with **Christopher Eccleston** as newspaper editor Matt Jamison and **Paterson Joseph** as prophet Holy Wayne.

Karen Gillan as Nebula.

Galactic Karen

■ Blockbuster movie *Guardians of the Galaxy*, with **Karen Gillan** as the mysterious space pirate Nebula, arrives on 1 August. Meanwhile, following the success of its Pilot episode, ABC has commissioned a series of the comedy *Selfie* starring Karen as Eliza Dooley, with **David Harewood** as the president of the company she works for.

Art Creations

■ **Arthur Darvill** was heavily showcased as Girl in *Once*'s West End Eurovision 2014 video ident entry (search YouTube for *Once Video Ident*). Darvill contributed a personal *Cards for Keeps* for auction on eBay for Coram. He presented at the 27 April BAFTA Craft Awards alongside **Gemma Chan**, **Lynda Bellingham** and **Reece Shearsmith**, where **Chris Chibnall**'s *Broadchurch* collected Original Television Music.

Mapping New Roles

■ **Mark Gatiss** is Major Benjy in **Steve Pemberton**'s forthcoming BBC One *Mapp and Lucia* adaptation produced by ex-*Doctor Who* producer **Susie Liggat**. It features Pemberton as Georgie Pillson and **Frances Barber** as Amelia. Gatiss plays Stephen Gardiner in the six-part BBC Two Henry VIII drama *Wolf Hall*, which is currently being recorded. The series also features *Human Nature/The Family of Blood*'s **Thomas Brodie-Sangster** (formerly Thomas Sangster) as Rafe and *Comic Relief* Master **Jonathan Pryce** as Cardinal Wolsey.

McCoy Goes Modelling

■ **Paul McGann**, who narrated BBC Two's *France: The Wild Side – Natural World* on 25 April, closes the Cambridge Union debating society's celebrity speaker season on 19 June. He followed on from **Sylvester McCoy**, who opened proceedings on 4 May. Attired in winter apparel, McCoy recently lent his support to launch Barnardo's Great Winter Stock Appeal.

Dinosaurs in a Musical

■ **Bernard Cribbins**, who contributed to BBC One's *Comedy Playhouse: Where it All Began* on 29 April, will narrate the world première of children's musical *Brilliant – The Dinosaur* by Richard Stilgoe, touring major UK venues from spring 2015.

Backroom Reunion

■ Recording is underway in Manchester on **Russell T Davies**' eight-part Channel 4 twenty-first-century gay life drama *Cucumber* for 2015 broadcast. The series was commissioned by **Piers Wenger**, with **Julie Gardner** an executive producer. *Cucumber* includes Julie Hesmondhalgh, Vincent Franklin and *The Sarah Jane Adventures*' **Cyril Nri** with directors David Evans, **Alice Troughton** and **Euros Lyn**.

Roundup

■ A 10-feet high Peter Blake *Sgt Pepper* style mural including a Paradigm Dalek, was unveiled on 29 April at the Royal Albert Hall and can be seen at the Door 12 foyer. **Louise Jameson** tours as Miss Marple in *A Murder is Announced* from 29 May to 9 August visiting Mold, Lowestoft, Eastbourne, Horsham, Westcliff-on-Sea, Darlington and Swansea. **Gugu Mbatha-Raw** stars as Dido Elizabeth Belle opposite **Penelope Wilton** as Lady Mary Murray in the eighteenth-century drama, *Belle*, in cinemas from 13 June. **Burn Gorman** is Major Hewlett opposite *The Twin Dilemma*'s **Kevin McNally** in AMC eighteenth-century American independence drama pilot *Turn* (to 8 June).

Quickies

■ **Ashley Way** directed *Casualty: Who Cares?* featuring a minor *Doctor Who*-related plot (3 May). **Ben Foster** has provided the music for the new BBC One drama, *Happy Valley*. *Destiny of the Daleks*' **Tim Barlow** returned as Jack for *Derek* Series Two. BBC Two is rerunning 1974's *The Pallisers* until 6 June. It stars *The Five Doctors*' **Philip Latham** and **Anthony Ainley** and features work from many notable names from behind-the-scenes of *Doctor Who*, including **John Nathan-Turner**, **Hugh David**, **Raymond Cusick**, **Richard McManan-Smith**, **Fiona Cumming** and **Lovett Bickford**.

Sheila Fay in *The Time Warrior*.

Obituary

■ **Basil Chung**, who was *Aliens of London*'s Bau Chan, died on 21 January. **Brenda Kempner**, who played *Ghost Light*'s Mrs Grose, died recently. **Rosamund Hartley**, an extra in *The King's Demons* and *Silver Nemesis*, died on 26 March aged 90. **Ken Gibson**, who doubled for Jamie in *The Wheel in Space* Episode 1, died on 26 February aged 77. Belatedly, we report the death of **Sheila Fay**, who played *The Time Warrior*'s Meg, on 31 August 2013 aged 87. **DWM**

GALAXY FORUM

Christopher Barry remembered, demands for more McGann and recalling childhood heroes... it's your letters!

The Eighth Doctor begins his explosive regeneration. Was it something he drank?

Welcome back! Last issue, **DWM** looked at the life and times of the late Christopher Barry, who directed some of *Doctor Who*'s most notable stories. We received this tribute from a man who knew him well – former **DWM** contributor, Jeremy Bentham:

THE MAD MONK

I am so going to miss Christopher Barry – the Mad Monk who didn't need a TARDIS to mark his influence across 50 years of *Doctor Who*!

Whilst appreciating there were so many stories that couldn't be told in *An Adventure in Space and Time*, the omission of Christopher Barry's contribution to the fledgling series was one of the most greatly missed. Waris Hussein made four dramatically brilliant episodes, but it was Christopher Barry who followed up by making a series of technically brilliant ones, that were just streets ahead of any other videotaped series being made at the time.

The voices of the Daleks, their 'negative effect' ray guns, split-screen views of their city, those mood-enhancing electronic music cues and background sounds, false-perspective sets, even single inlay shots like a wall melting under impact from Dalek firepower. All of these and more needed a designer to create them, but as with the conductor of an orchestra, they needed someone of vision, drive and inspiration to say, "What else can we do to make this even more brilliant?" and to push those solutions beyond existing cosy and the run-of-the-mill methods.

Christopher Barry established and set the 'Behind the Sofa' viewing mark for what good *Doctor Who* directors would attempt to match thereafter. He 'got' *Doctor Who*, right from the very beginning and it surely cannot be coincidence that his talents were called upon again to launch not just one lead actor coming into the role, but two.

He loved his pints of Hook Norton beer, never more so than when describing in precise detail how he formulated his episodes. It wasn't bragging, just pure enthusiasm for the challenges his craft posed, and the pleasure he derived from solving them. Could you make the first comedy *Doctor Who* episodes – *The Romans*? Or on-screen laser beam effects by combining bright spotlights with jets of CO_2 gas – *The Savages*? Or engineer a cliffhanger where the character in danger, and the person the audience must sympathise with, is the villain – the Master in *The Dæmons*?

BBC colleagues gave Christopher Barry his nick-name of 'the Mad Monk' in the mid-60s, derived both from his passion for medieval buildings and (more probably) his emerging bald pate at the time. But in Barry's case it's become such a fitting sobriquet – affirming what so many *Doctor Who* fans know, that the boundary between madness and genius may indeed often be very thin. "You see how easy it is to be a magician?" said the Doctor to Jo. Actually, it's not easy at all. It just seems so when done by a maestro.

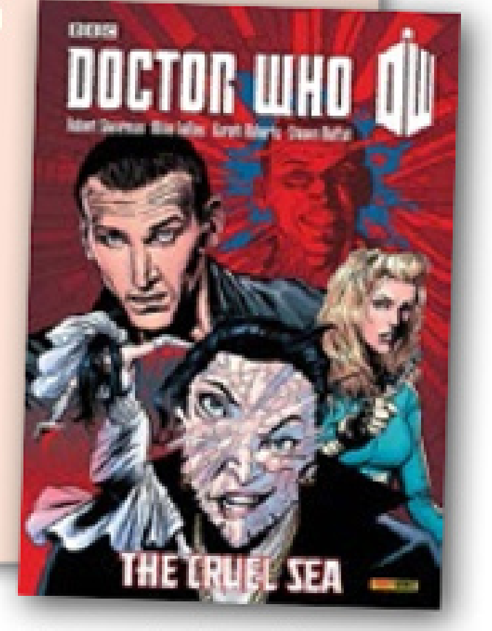
JEREMY BENTHAM EMAIL

STAR LETTER

The Doctor has regenerated a lot of times, and up until the 2005 series the effect has been different each time (Time Vortex, Swirling heads, Sylvester's gurning skills *etc*) but since then it has been standardised as the volcanic eruption (neck-up, both hands) orange light thing. Why is that? It occurs to me that Steven Moffat has retconned the answer into the *The Night of the Doctor* mini-episode. The change is due to the Doctor imbibing that elixir that the Sisterhood of Karn knocked up to turn him into a young John Hurt. From that point on he is stuck with the big blarty bonfire regenerations we have come to know and love. Maybe now he has kicked the bucket into a new cycle, the elixir might have run its course, and whenever Peter Capaldi's Doctor carks it, he can have something new?

MISCHA WELSH HOVE

Mischa's letter wins her a copy of the *The Cruel Sea,* the complete comic strip adventures of the Ninth Doctor and Rose from the pages of **DWM**. The writers include Robert Shearman and Gareth Roberts, and it's available now from book and comic shops, priced £13.99.



I have always thought that the directors of *Doctor Who* do not get enough credit for their work, and I think this was especially true for Christopher Barry. I was deeply saddened when he tragically died earlier this year. Although not all of his episodes were brilliant, you could tell just how skilled he was as a director. In my opinion, he was just as important to the show as Sydney Newman, Verity Lambert or William Hartnell, if not more. Your tribute to him in **DWM** 473 was brilliant; not only did you pay homage to his excellent work, but you showed the humble and inventive person he was. RIP Christopher, and thank you for all the joy your episodes provided.

MICHAEL ALLAN EMAIL

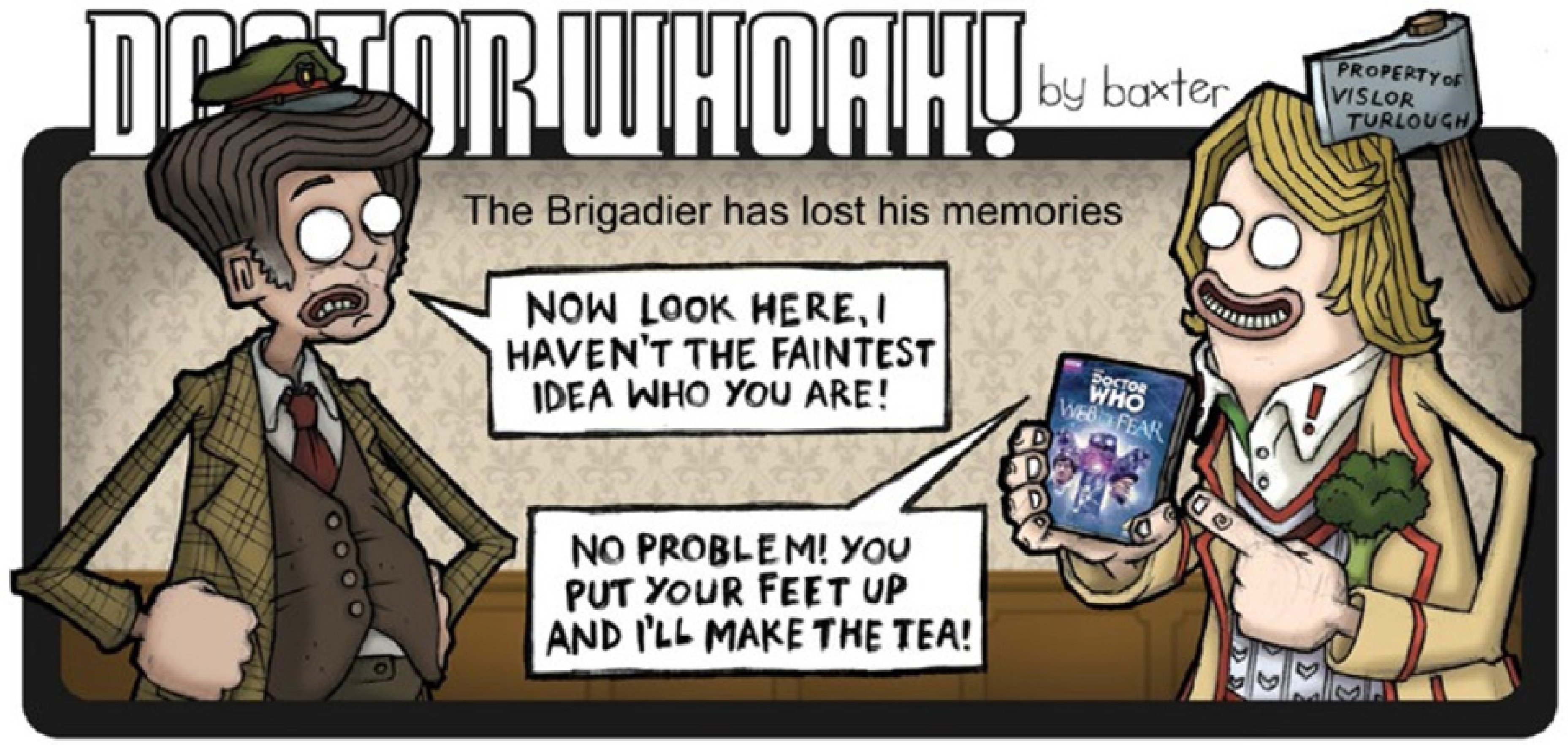
TEXT IN!

Message us from your mobile!

- **CHRISTINE** I love how **DWM** appeals to everyone! I'm a 17-year-old girl and love this mag, and I just saw a 10-year-old boy at school reading **DWM** too!
- **MARK HOLDING** FAO Andy Pryor: If Mr Capaldi steps down in three years, I'll be 44, statistically the average age for a new Doctor. And free. Just saying.
- **IAN** Has it ever been stated in the TV series that only a select number of Gallifreyans are allowed to become Time Lords or Ladies?
- **DENNIS** Loved the cover to **DWM** 473. I'd now love to see a Special Edition DVD of *Paradise Towers*, with Bad Wolf graffiti on the walls, and Clara Oswald as one of the Kangs!
- **KEVIN TYLER** Am counting down the minutes until Capaldi hits our screens...

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.



DOCTOR WHOAH! by baxter
The Brigadier has lost his memories
PROPERTY OF VISLOR TURLOUGH
NOW LOOK HERE, I HAVEN'T THE FAINTEST IDEA WHO YOU ARE!
DOCTOR WHO WEB OF FEAR
NO PROBLEM! YOU PUT YOUR FEET UP AND I'LL MAKE THE TEA!

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Let's go back in time to issue 472 now, which featured an interview with the Eighth Doctor, Paul McGann...

EIGHT IS GREAT!

First the Eighth Doctor returns to our screens in *The Night of the Doctor*. Now he returns to the cover of **DWM**. Wonderful! Paul says that he would be "super enthusiastic" if he were offered a chance to return as the Doctor on TV. Judging by reactions to *The Night of the Doctor*, millions of viewers would be just as enthusiastic. Frankly, I want more than seven minutes. More like 45 or 90.

Now I truly, *truly* await with great anticipation Peter Capaldi's arrival as the Doctor. But imagine if the following were to happen come the moment it's time for the Twelfth Doctor to regenerate: The Doctor enters into the regeneration process. The brilliant waves of regenerative energy shoot from every cell of his body. The screen fades to black. A moment passes. Then the following words appear on screen: '700 Years Earlier...' The picture fades into view – the Eighth Doctor at the TARDIS console!

Seven minutes was great. But several series of Paul McGann's Eighth Doctor would be phenomenal!

CHUCK HANSEN CARY, ILLINOIS

I just read your interview with Paul McGann in **DWM** 472 and all I can say is 'wow'. I loved Paul's Doctor, especially the Big Finish audios; the first *Dark Eyes* box set being my favourite. He comes across as being so nice and down to earth, and so human. I hope to meet Paul later this year at a convention, and can't wait.

GARY GILLESPIE EMAIL

Thank you, **DWM**, for the brilliant Paul McGann Eighth Doctor interview, it was fantastic! He needs to make a return. We need to see more of the Eighth Doctor! My poor DVD collection only has one of Doctor Eight, he needs to make a return, perhaps in his own mini-series? We are eager to see him back in the TARDIS!

TOBY KEARTON (16) EMAIL

In our house, there is always a copy of the current **DWM** on the floor behind the door in our upstairs loo. This in no way is a reflection of the content of this fantastic magazine, but a necessity. I have four children under 10 years of age, who follow me everywhere and will not give me peace. Thankfully they respect the privacy of the loo, and it has become a sanctuary for me where I can read **DWM** without disruption. Although, my family do worry about how long I spend in there!

After spending most of the last month reading **DWM** 472 (which is now dog-eared from the door hitting it, and damp after a pirate fight in the bath) I have just noticed that the background of the Paul McGann cover photo is actually the interior of his TARDIS from the TV Movie! This was not seen in *The Night of the Doctor*, so how was this photo taken? Is there a whole shoot of the Eighth Doctor in his TARDIS from 2013? Or is this some computer-enhanced wizardry?

PHILIP CRANLEY EMAIL

Well spotted, Philip – it *was* a bit of wizardry. Talking of effects, **DWM** 472 also saw the final part of a feature on SFX maestro Mike Tucker and The Model Unit...

A MODEL FEATURE

Preparing a model set for *Cold War*.

I just felt the need to put pen to paper (well, finger to keyboard) to say how much I've enjoyed the recent issues of **DWM**. The massive three-issue long article on the effects boys of *Who* has been a fascinating read, not just for the recollections of how the various guys got interested in models and effects, and not just for the reminiscences of 'the good old days of TV Centre' but also for the (to me at least) surprising revelation that the circus tent from 1988 was a model! And now this month I learn that the Nestene's lair exploding in *Rose* was a model as well – I feel like Arthur Dent, in that surprise is no longer adequate, and I'm forced to resort to astonishment.

Also, like the very best articles, it's given me a new insight into why models might be chosen over CGI, even these days. Producer Marcus Wilson's comments on why he wanted a model for *Cold War*, for example, give a reasoned and sensible rationale for something that up to now I'd never even thought about. Maybe it's because I'm getting to the stage of being a yawny oldster, but I find it rather comforting that at least sometimes the modern *Doctor Who* uses the same methods as they did in the old days.

ANDREW CURNOW EMAIL

Last issue, former script editor Andrew Cartmel talked to the writers he employed on *Doctor Who* back in 1987 – including Stephen Wyatt, writer of *Paradise Towers*.

PARADISE LOST

Reading Stephen Wyatt's comments in **DWM** 473, I have to disagree with his assertion that "the fans became upset... because I'd dumped all the mythology." I was a teenage fan and **DWM** reader when *Paradise Towers* went out. I think I speak for the broader fandom of the time when I say that our issue with the story was not that it didn't refer back to earlier mythology, but that for all its attempts at gritty allusions to tower blocks in South London, it came over as little more than melodrama.

That said, Wyatt's following script, 1988's *The Greatest Show in the Galaxy*, was a definite step in the right direction and a foreshadowing of stories like *The Girl in the Fireplace* and Peter J Hammond's *Torchwood* episodes, in its combination of childhood innocence with darker themes.

CHRIS STOBART NORTHAMPTON

How did these Seventh Doctor stories fare in our survey? Find out on page 12! Moving on... ►

@DWMtweets

Join other DWM readers on Twitter!

- **@AtDawnImNoel** For my brother's birthday I've bought him two copies of the original *Doctor Who Weekly* from 1980.
- **@trenzalew** Linking *Time and the Rani* to *The Girl in the Fireplace* is a bit of a stretch but this Seventh Doctor piece in **DWM** 473 is a great read!
- **@paddy_wight** How appropriate that your ACE award was proudly displayed on a cover featuring the Seventh Doctor!
- **@paul_bowler** A cup of tea, a new issue of **DWM** and *The Sea Devils* on the Horror Channel. That's my Bank Holiday Monday afternoon sorted!
- **@TerryBoniface** I love the subtitles on *The Enemy of the World* Episode 1, which reads 'Brigadoon' when Jamie cries out 'Creag an tuire'!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

K9 and Company.

Torchwood.

The Sarah Jane Adventures.

K9.

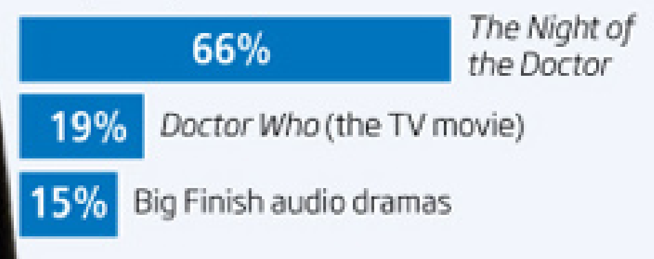
THE PLANET OF DECISION!

Which *Doctor Who* spin-off drama is your favourite? Is it the short-lived *K9 and Company* from 1981, featuring Sarah Jane Smith and her robot dog sidekick? Or do you prefer *The Sarah Jane Adventures* (2007-11) featuring the Bannerman Road gang? Perhaps you favour K9's own spin-off show, 2009's *K9*? Or if the shooty dog isn't your thing, maybe the more adult adventures of Captain Jack in *Torchwood* (2006-11) are more to your taste? Cast your vote at:

tinyurl.com/dwmpoll18

The poll will close on 4 July, and we'll reveal the results in issue 476. There are no prizes – it's just for fun.

In **DWM** 472, we asked you to choose which of the Eighth Doctor's costumes was your favourite. The clear winner was the final outfit this Doctor wore before he regenerated, as seen in *The Night of the Doctor*, which got 66% of the vote. In second place was the Doctor's attire from the 1996 TV Movie with 19%, while the clothes he adopted for the *Dark Eyes* audio series from Big Finish were third with a very respectable 15%.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

See Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy interviewed on stage together at the *Doctor Who* Celebration on 23 November 2013. Go to: **tinyurl.com/ow4vxx7**

See Arthur Darvill at his most intense! He sings his heart out on Radio 1 with a '*Doctor Who* mix' of the song *Let it Go*, from the film *Frozen*. Search YouTube for: **Arthur Darvill Let it Go**

Visitors to the *Daily Mail* Boys and Girl Exhibition in 1967 thrill to the sight of a Yeti and a Cyberman scaring the masses in London's Olympia! Search YouTube for: **Pathé Doctor Who Schoolboys**

Travel back to 1967 and see how British Pathé News reported on a Dalek and a robot invasion of a suburban back garden in Horsham, West Sussex! Search YouTube for: **Pathé Robot Boy**

Wimbledon Common, 1959. Pathé News follows the park rangers as they go about their duties. One of them passes by a blue police box that looks very familiar... Search YouTube for: **Pathe Park Rangers**

HOME MADE DALEK

I am a life long *Doctor Who* and **DWM** fan. I even had a letter printed in your first ever letters page, back when you were *Doctor Who Weekly*! I would also love to see an occasional article on the amateur fans who dedicate themselves to building props, often raising loads of cash in the process. I myself have built a full size Dalek, using mostly materials salvaged from skips, which I have used to create my own homage to the cover of *Doctor Who Weekly* issue 1 from 1979! I hope you like it.

RUSSELL SUTHERN EMAIL

Thanks for that, Russell. You're not the only one who's been feeling nostalgic recently...

HORROR WHO

It is great to have classic episodes of *Doctor Who* back on TV. The Horror Channel has promoted these brilliantly, with animated trailers referencing classic episodes, and a trailer showing clips from each Doctor. It just seems odd that the BBC doesn't honour its own show in the same way, with a screening of some classic episodes on either of its four main Freeview channels. Still, well done to the Horror Channel.

KEITH TUDOR ROMSEY

THE SPIRIT OF WHO

40 years ago this summer, Jon Pertwee's Third Doctor regenerated into Tom Baker's Fourth. It was an event that changed my life forever.

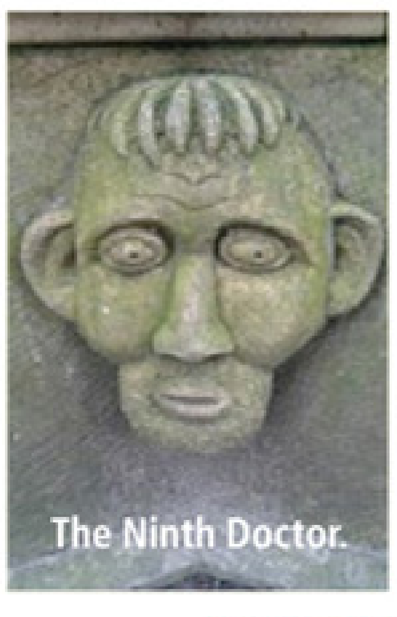
In June 1974, I took in Barry Letts' explanations of bodily regeneration, and then saw it happen as Jon Pertwee changed. Weeks later, on 1 August I found myself at a public meeting, the theme of which was bodily regeneration in a spiritual sense. I immediately recognised that this was the same as Barry Letts intended in *Doctor Who* and from that moment on I began my spiritual journey that continues to this day. My life has never been the same again and it is all due to *Doctor Who*.

DR IAN SAXON PAIGNTON, DEVON

And on the subject of all things spiritual...

STONY FACED

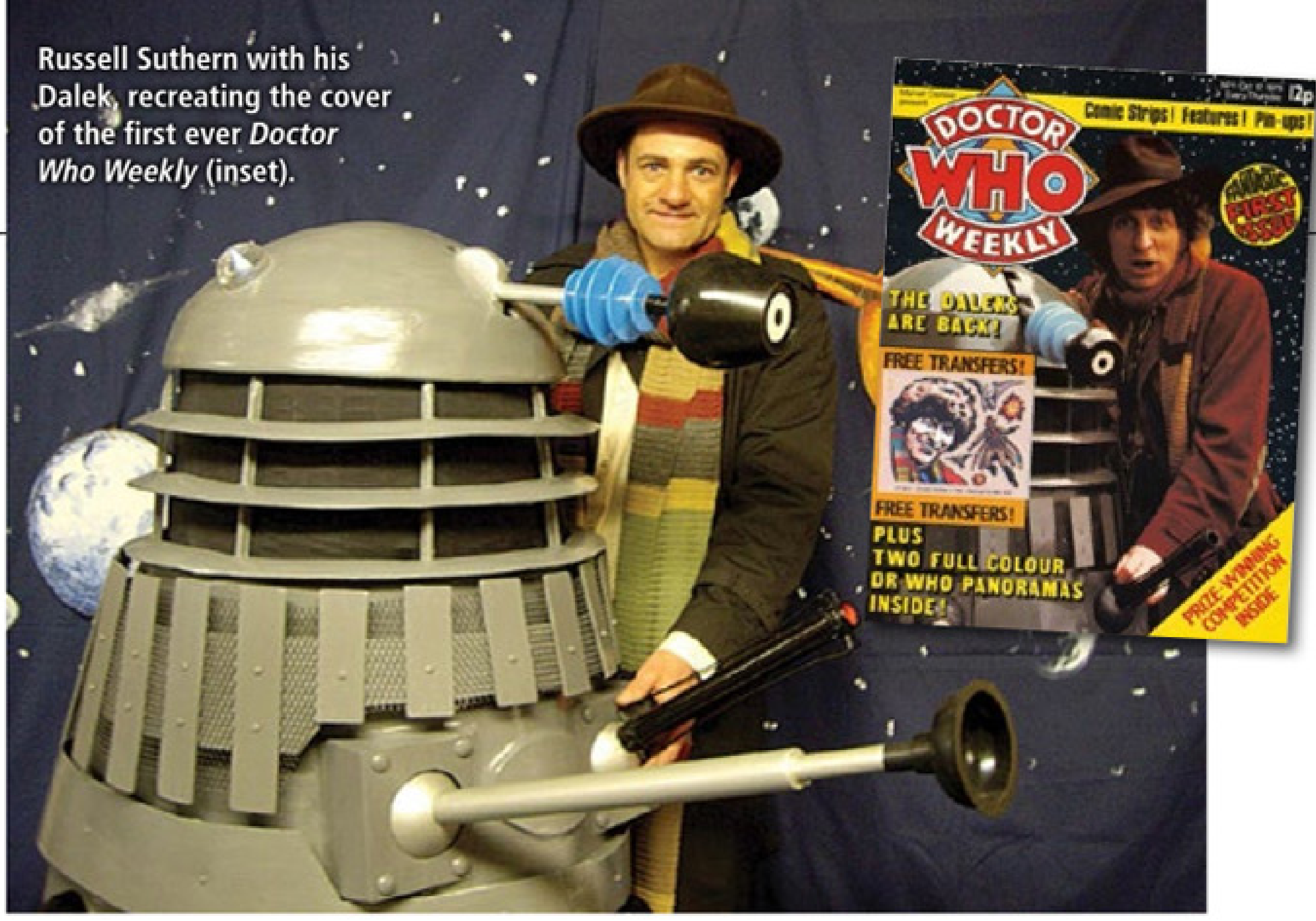
In the grounds of York Minster there is a seating area studded both inside and out with little stone carvings. It struck me how many of them looked like characters from the world of *Doctor Who*... especially this one!



The Ninth Doctor.

A stone carving.

STEVE STRATFORD LLANDUDNO


DOCTOR WHO WEEKLY
12p
Comic Strips! Features! Pin-ups!
FIRST ISSUE
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS! PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE-WINNING COMPETITION INSIDE

Russell Suthern with his Dalek, recreating the cover of the first ever *Doctor Who Weekly* (inset).

WHO'S 7?

Doctor Who is like a big brother to *Blake's 7*, the popular BBC1 sci-fi series from the 1970s. Writer *Terry Nation* created both *Blake's 7* and the Daleks. So it would be the best thing since the return of *Doctor Who* in 2005 for the good Doctor – or better still, the Daleks – to help relaunch *Blake's 7* on TV. The Daleks must be due a rest from *Doctor Who* soon, so rather than a full sabbatical their screen pulling power could be used to propel *Blake* back on to our screens. Could the BBC obtain the rights to do this?

PHIL JOHNSON EMAIL

Stranger things have happened, Phil. And although a new TV series of *Blake's 7* seems unlikely, the adventures continue with a new audio range from Big Finish. And finally...

PREJUDICE AT THE BBC

It was reported recently in the press that, following complaints of sexism, Lord Hall, BBC Director General, acted to increase the number of images of women in the foyer of New Broadcasting House from three to seven. According to a report in *The Independent* there are now pictures of 'seven women, alongside 11 men and a Dalek', from which we can only conclude that the BBC is now alienist. I expect complaints to follow from Cybermen, Sontarans, Ice Warriors, Sliurians *etc*, given their staggering lack of representation.

MARTYN P JACKSON CRAMLINGTON

Ah, but what *colour* Dalek? There should be at least one of every hue! That's all for now – keep writing in... **DWM**

ON THIS MONTH...
15 YEARS AGO

New beginnings in **DWM** 279 – could *Doctor Who* be bigger than *Star Wars*?

FREE CD! FREE CD! FREE CD!
DOCTOR WHO
Would you buy a used TV series from this man?
HUGE PRIZE DRAW!

We're gonna be bigger than Star Wars!

MAY THE FORCE?

The last time *Star Wars* was back for a new trilogy of films, **DWM** asked how you'd bring *Doctor Who* back to TV. "The way you'd know you got it right," predicted a television writer called Steven Moffat, "is if the 11-year-olds all jumped up and down and said it was the best show ever and all the sadder *Doctor Who* fans muttered that it was no longer serious adult drama like it was when they were 11."

A BIG START...

Big Finish Productions celebrated the release of its very first *Doctor Who* audio drama, *The Sirens of Time*, with a behind the scenes CD, free with **DWM**. *Gallifrey Guardian* revealed the next three audios: *Phantasmagoria* by Mark Gatiss, *The Sound of Fear* by Justin Richards (latterly *Whispers of Terror)* and *The Fearmonger* by Jonathan Blum. Hundreds of audios later, and Big Finish is still going strong!

TIME TEAM TOTS!

Issue 279 saw the beginning of one of **DWM**'s *The Time Team*. 'Four viewers. 696 episodes. 297 hours. No escape' declared the mission statement. 'The brief? To keep their eyes peeled and their hearing keen, and to point out any moments of beauty, brilliance, bravery and banality that take their fancy.' Unknown fans Richard Bignell, Clayton Hickman, Jac Rayner and Peter Ware were there at the very beginning, and polished off the first eight episodes in a single page!

THE TIME TEAM

Four viewers. 696 episodes. 297 hours. No escape.

EPISODES 001 TO 008

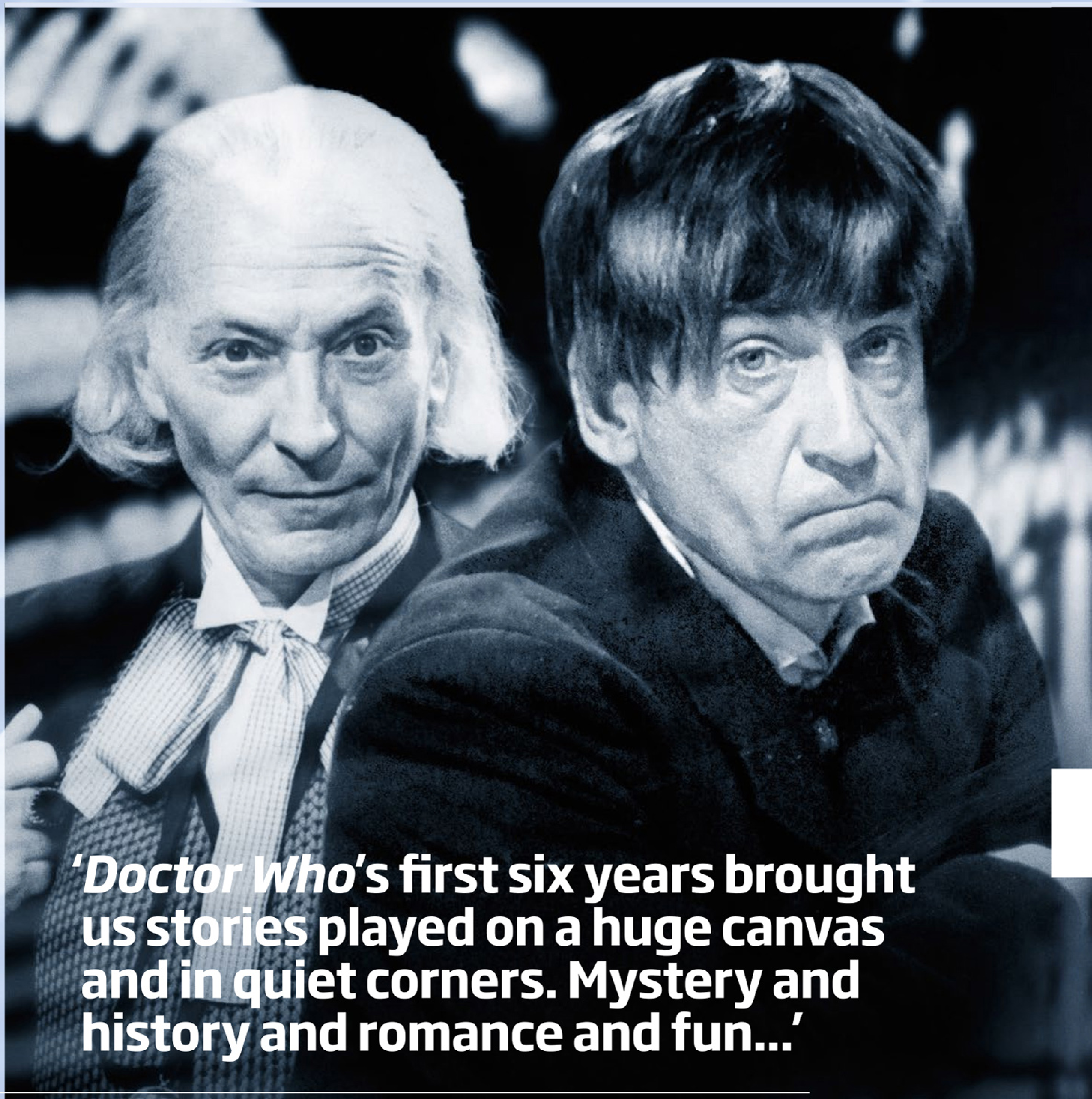
CLICHÉ COUNTERS

audible.co.uk
an amazon company

Dr Who as you've never heard it before... All your favorite adventures available now at Audible

Download your first Audiobook for FREE today as part of a 30 day free trial by visiting **audible.co.uk/dw**

DOCTOR WHO
THE SILENT STARS GO BY
DAN ABNETT
The Runaway Train
The Day of the Troll
Apollo 23
Justin Richards
Dead Air
Written by James Goss
The Last Voyage
Pest Control
READ BY DAVID TENNANT
DOCTOR WHO THE WHEEL OF ICE
STEPHEN BAXTER
Autonomy
DOCTOR WHO THE SENSORITES
DOCTOR WHO AND THE WAR GAMES
MALCOLM HULKE
The Pirate Loop
Sick Building
Written by Paul Magrs
DOCTOR WHO AND THE DÆMONS
BARRY LETTS
Breathing Space
DOCTOR WHO SERPENT CREST
THE HEXFORD INVASION
DOCTOR WHO BLACK ORCHID
POLICE PUBLIC CALL BOX



DOCTOR WHO

THE FIRST 50 YEARS

THE 1960s

Doctor Who was a huge part of the Swinging Sixties, launching in the wake of sci-fi shows like *The Twilight Zone*, *Pathfinders* and *Quatermass*. There was a new kid in town...

INTRODUCTION BY **PETER GRIFFITHS**

> **'*Doctor Who*'s first six years brought us stories played on a huge canvas and in quiet corners. Mystery and history and romance and fun...'**

Fifty. The big 5-0. *Doctor Who* is golden! But then, it always has been.

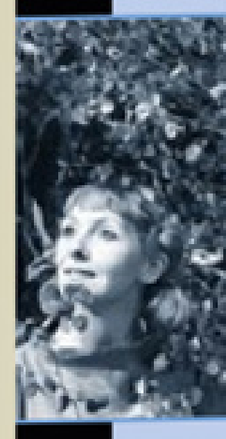
Let's travel back across those 50 years to 1963. The programme was conceived as a bridge between the afternoon and evening schedules, something to keep the audience hooked over their tea and settled in front of the Beeb until closedown. It was a means to an end. This science-fiction show with an educational twist was unlike anything else on TV, and came with no critical expectations.

But *Doctor Who* was in the hands of exceptional talents. They weren't typical establishment figures, so they created something atypical. Head of Drama Sydney Newman was a Canadian populist; producer Verity Lambert was a trendy young woman in a corporation run by stuffy old men; leading man William Hartnell yearned for something more in the twilight of his career. These alchemists turned lead into gold.

As the 60s progressed, other producers and creatives brought their visions to the series. The alchemic brew was given a stir by the likes of Innes Lloyd, Derrick Sherwin and, of course, Patrick Troughton – people we revere today. The pattern for the next five decades was set. The most recent Matt Smith episodes are that same show, just with another stir of the pot.

Doctor Who's first six years brought us stories played on a huge canvas and in quiet corners. Mystery and history and romance and fun. And there are the monsters – the Yeti, the Cybermen and those Dalek epics, the show on peerless form. As we'll see over the page, these tales are as loved by today's fans as they were at the time.

Welcome to **DWM**'s *The First 50 Years* poll. Join us on our journey forward, celebrating your top choices from the 50-odd stories that make up each decade. The best of *Doctor Who* is to be found in the next 50 pages – starting with your top 20 adventures of the 1960s...



Bubbling under...

Which 60s stories just missed out on a Top Ten place...?

20 THE MOONBASE
The Cybermen return to lay siege to a base on the Moon in this atmospheric adventure from 1967.

19 THE MASSACRE OF ST BARTHOLOMEW'S EVE
A dual role for William Hartnell in this historical thriller set in sixteenth-century Paris makes this a standout adventure in our poll.

18 THE ABOMINABLE SNOWMEN
The Second Doctor has his first encounter with the Great Intelligence and its rampaging robot Yeti, in this popular 1967 adventure.

17 THE TENTH PLANET
"It's far from being all over." The regeneration of the First Doctor and the introduction of the Cybermen pulled in strong scores.

16 MARCO POLO
Doctor Who's first epic historical adventure, following the journey of the legendary Venetian traveller, remains a true classic for many voters.

15 100,000 BC
It all started in a junk yard... The very first *Doctor Who* serial from 1963 was the beginning of a legend and remains a firm favourite for many **DWM** readers.

14 THE TIME MEDDLER
The First Doctor meets his match – the Meddling Monk, one of his own people – in this much-loved historical romp from 1965.

13 THE MIND ROBBER
The Second Doctor arrives in a fantastical land populated by characters from fiction and mythology, in this surreal adventure from 1968.

12 FURY FROM THE DEEP
"It's down there, in the darkness..." The Doctor must save the world from parasitic seaweed in this atmospheric story from 1968.

11 THE AZTECS
Companion Barbara's attempt to change history puts her at odds with the Doctor and makes this 1964 serial a popular choice.

TURN THE PAGE FOR THE 1960s TOP TEN!

10

THE ENEMY OF THE WORLD

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1967/68

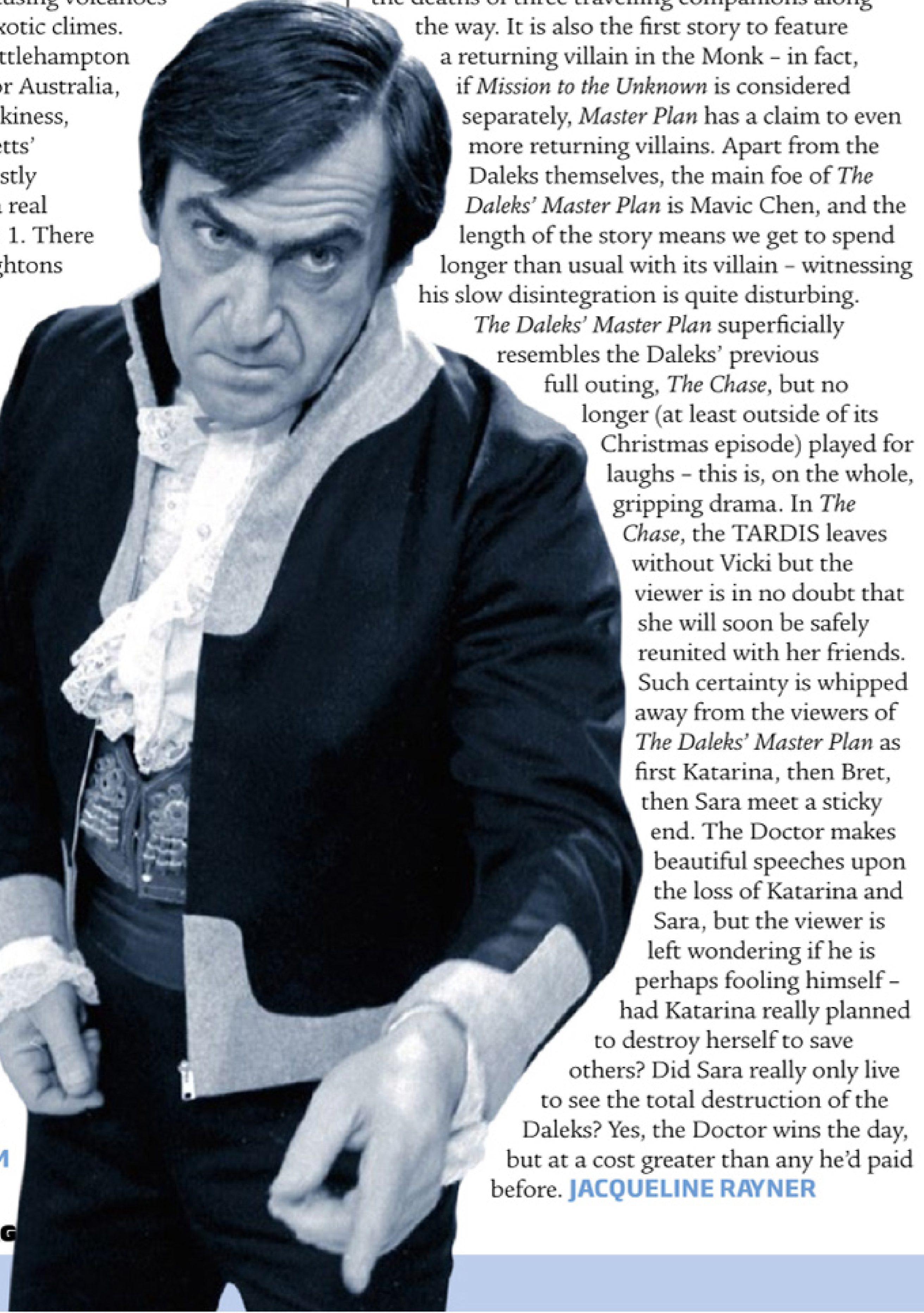
When it comes to watching black-and-white *Doctor Who* for the first time, I'm haunted by a truth-bomb my mother detonated on a Friday in 1992. As the BBC2 repeat of *The Time Meddler* reached its fourth and final week, she asked: "Isn't this secretly a little bit boring?" Well, that cut straight to the bone. That question rematerialised last October when *The Enemy of the World* – once lost, now found – was streaming down from the cloud and into my hands. Fantastic! But... would it, secretly, be a little bit boring?

For some *Doctor Who* stories, there's a fancy that their absentee status has built the myth. *Fury from the Deep*, perhaps? *The Abominable Snowmen*? Certainly *The Power of the Daleks*. But for others, being on the missing list has diminished them. How much more would we admire *The Savages* or *The Macra Terror* if, y'know, we could actually *watch* them?

So how did recovery play out for *The Enemy of the World*? Well, we can give you the stats on that. The last time **DWM** consulted its readership, for *The Mighty 200* poll in 2009, you ranked it as the 30th best story of the 1960s. Now? Look where it is!

I think this tale surprised everyone. The last story to be produced while Sydney Newman was still at the Beeb, it would be wrong to claim it's somehow totemic of his *Doctor Who*. But it's rugged and ambitious in a particularly *Who*-ish way. It doesn't give a damn that it's heroically over-reaching itself by trying to lay on a pan-global thriller, with a Bond-esque villain causing volcanoes and earthquakes in exotic climes. Climping Beach in Littlehampton will do quite nicely for Australia, thank you. In its pluckiness, and director Barry Letts' inventiveness, it's mostly triumphant. That *is* a real helicopter in Episode 1. There *are* two Patrick Troughtons together (fleetingly) in Episode 6. But then, ah, that's obviously *not* a real park superimposed behind that bench in Episode 2.

Well, that's all the more reason to love this story. It's tenacious and plucky and goes like the clappers. *The Enemy of the World* kept its secret for over four decades, but now we've actually been able to see it, we can confirm: no, not boring at all. In fact, it's rather wonderful. **GRAHAM KIBBLE-WHITE**



The Doctor's companion Sara is aged to death in the final episode of *The Daleks' Master Plan*.

9

THE DALEKS' MASTER PLAN

STARRING WILLIAM HARTNELL | FIRST SHOWN: 1965/66

'Epic' is a word that is overused, but it's a perfect description of *The Daleks' Master Plan*. Over the course of 12 episodes we're presented with world-building on a galactic scale, taking in a plan for the conquest of the universe, trips to assorted deadly planets, a variety of monsters – seen and unseen – the loss of the TARDIS, and, most shockingly of all, the deaths of three travelling companions along the way. It is also the first story to feature a returning villain in the Monk – in fact, if *Mission to the Unknown* is considered separately, *Master Plan* has a claim to even more returning villains. Apart from the Daleks themselves, the main foe of *The Daleks' Master Plan* is Mavic Chen, and the length of the story means we get to spend longer than usual with its villain – witnessing his slow disintegration is quite disturbing.

The Daleks' Master Plan superficially resembles the Daleks' previous full outing, *The Chase*, but no longer (at least outside of its Christmas episode) played for laughs – this is, on the whole, gripping drama. In *The Chase*, the TARDIS leaves without Vicki but the viewer is in no doubt that she will soon be safely reunited with her friends. Such certainty is whipped away from the viewers of *The Daleks' Master Plan* as first Katarina, then Bret, then Sara meet a sticky end. The Doctor makes beautiful speeches upon the loss of Katarina and Sara, but the viewer is left wondering if he is perhaps fooling himself – had Katarina really planned to destroy herself to save others? Did Sara really only live to see the total destruction of the Daleks? Yes, the Doctor wins the day, but at a cost greater than any he'd paid before. **JACQUELINE RAYNER**

8

THE DALEK INVASION OF EARTH

STARRING WILLIAM HARTNELL | FIRST SHOWN: 1964

"Conquered the Earth?" chides the Doctor. "You poor, pathetic creatures. Don't you realise? Before you attempt to conquer the Earth, you will have to destroy all living matter." The Dalek takes umbrage. "Take them! Take them!" As Robomen manhandle the time traveller and his friends, the creature turns to camera: "We are the masters of Earth. *We are the masters of Earth*!"

This was November 1986. A special programme celebrating 50 years of BBC Television, *That's Television Entertainment*, which we'd been promised was going to contain bits from *Doctor Who*. So many fans must have been on standby, fingers hovering over the pause-record function on their video remote controls. Here was Ringo Starr, sat outside a Romany caravan, remembering *Quatermass* ("Hello – zzzip!") and then came the clips. If you were one of the clip-recorders, even if you can no longer lay your hands on your original recording, I bet you too can play back the whole sequence now, behind your eyes. There was Leela clawing away Magnus Greel's hood. Linx tonguing at his Sontaran mask. The Sixth Doctor seeing off Davros ("And I shall be waiting for you"). Eldrad taking a spear to the chest. And, of course, William Hartnell chuckling at those poor, pathetic creatures.

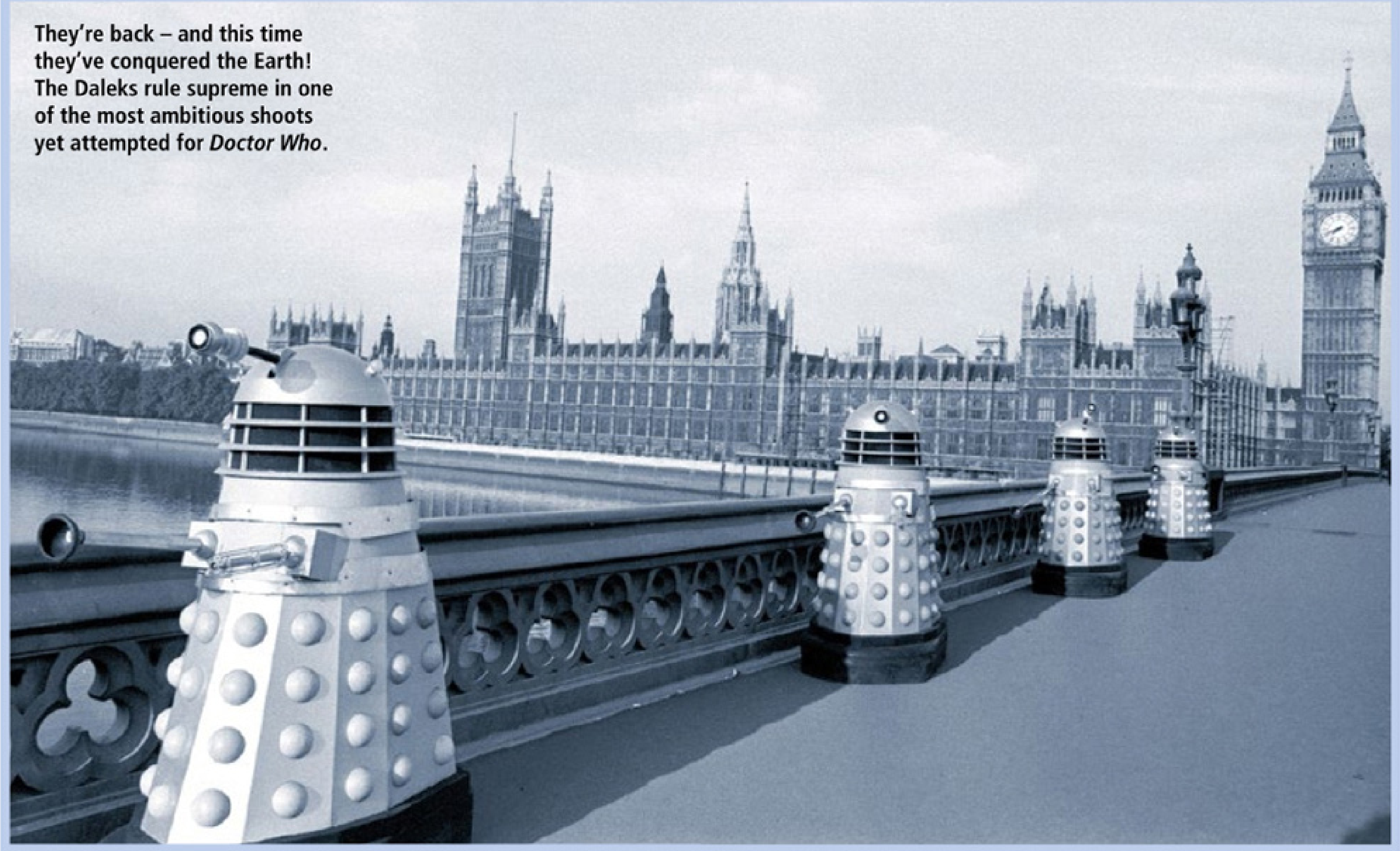
Wow! This was the stand-out scene. The authoritarian First Doctor so on the case he could mock his deadliest foes. It would be another four years before *The Dalek Invasion of Earth* was released on VHS, and perhaps it could never quite match up to the cinematic epic I'd extrapolated from that sequence. But if we consider the context of its creation, it reclaims its grandeur.

When Steven Moffat was flagging up Matt Smith's third series, he said, "I want slutty titles and movie-poster plots." *The Dalek Invasion of Earth* is exactly that. (After all, it was later adapted as a film.) It didn't just meet the public's clamour for the baddies' return, it saw a production team thinking bigger. This is *Doctor Who*'s first-ever alien invasion story and told on a scale then unheard of. One boggles at the ambition of putting a Dalek on Westminster Bridge when the show's only prior exterior filming was a couple of tiny drop-ins with no regular cast for *The Reign of Terror*. And how the production team must have despaired in that meeting when they got to the bit in the script where the Dalek emerges from the Thames. Sheer folly. But sheer scale and sheer excitement.

Yes, the story groans over its six episodes, but it remains a giant in *Doctor Who*. Daleks! In London! On Westminster Bridge! Pound those bongos, everyone, and beat out the message: The Daleks are the masters of Earth. **GRAHAM KIBBLE-WHITE**

Doctor Who's second serial took the travellers to Skaro – and a memorable encounter with the dreaded Daleks.

'We must look to four talented actors, who persuade us that this planet is real and terrifying.'



They're back – and this time they've conquered the Earth! The Daleks rule supreme in one of the most ambitious shoots yet attempted for *Doctor Who*.

7

THE MUTANTS
aka THE DALEKS

STARRING WILLIAM HARTNELL | FIRST SHOWN: 1963/64

Let's step briskly over the ongoing yawn about this story's title: whatever you choose to call it, Serial B is all about the Daleks. They are its enduring triumph, and the alchemy which sparked the birth of *Doctor Who*'s greatest myth has been analysed and dissected for half a century. So just for once, let's talk about some other stuff too – because, inspired and inspiring though they are, it's not *just* about the Daleks. What makes this serial truly great, what keeps it watchable and thrilling and enchanting after all these years, is the care, commitment and conviction with which every building block is slotted into place. Fifty years on, *Doctor Who*'s first arrival on an alien world remains its most striking, imagined and executed with a quiet confidence that still takes the breath away. The cold, unsettling music. The silent, dead forest with its ashen trees. The Dalek city, seen first as a gorgeous miniature gleaming in the dry-ice distance, and then in close-up as a succession of remarkable sets, angular and avant-garde, bristling with tricks and surprises. Space-age cities are a trademark of early *Doctor Who*, but none compares with this first one, a feat of imagination and talent made all the more marvellous by our awareness of the primitive technologies, tiny budgets and even tinier studios with which the show conjured up these miracles. And it's not just about sight and sound: a clever script ensures that this voyage assaults all five senses, from the unfamiliar texture of an alien cloak to the smell of dodgem cars and the taste of bacon and eggs.

But more than any of this, we must look to those four talented actors, who take us by the hand and by the heart, and persuade us that this planet of plywood and perspex is real and terrifying. From the Cave of Skulls to the Conciergerie prison, a familiar motif in that first year is the spectacle of our heroes brought low by their ordeals: exhausted, wounded, gravely ill, smeared with grime and sweat, slumped and gasping for breath against the wall of yet another cell. They don't go pirouetting through their adventures in spotless designer outfits, equipped with a wisecrack for every occasion. That doesn't mean there's no humour: on the contrary, Serial B has warmth, wit and humanity in abundance. But above all else, it has conviction: enough conviction to propel that mysterious old man and those genocidal salt cellars into legend. **PHILIP MacDONALD**

6

THE EVIL OF THE DALEKS

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1967

The Evil of the Daleks, feted for decades as the best Dalek story – indeed possibly the best *Doctor Who* story of them all – shows its enduring popularity by coming in at Number Six in the 1960s list. Its allure partly derives from the fact that the story was planned to be the Daleks' swansong, as creator Terry Nation had embarked on an ultimately doomed attempt to launch them in the United States. The absence of Nation gave writer David Whitaker another opportunity (following 1966's *The Power of the Daleks*) to put his own spin on the Daleks, and even if that was not always to their creator's taste, the originality of Whitaker's approach remains influential to this day.

Much of the enjoyment of this story is in the variety of settings and characters. It begins as a thriller in the Swinging Sixties and ends with an apocalyptic Dalek civil war on Skaro. Along the way, there's a lengthy sojourn in a Victorian mansion house complete with a mad scientist, a silent Turkish wrestler and a damsel in distress, Victoria, who later becomes the Doctor's companion. Through all of this, the story brilliantly maintains a foreboding atmosphere, particularly as both the Daleks' and the Doctor's motives are shrouded in mystery. The strain is such that even a loyal companion like Jamie becomes mistrustful of the Doctor, complaining that he's "just too callous."

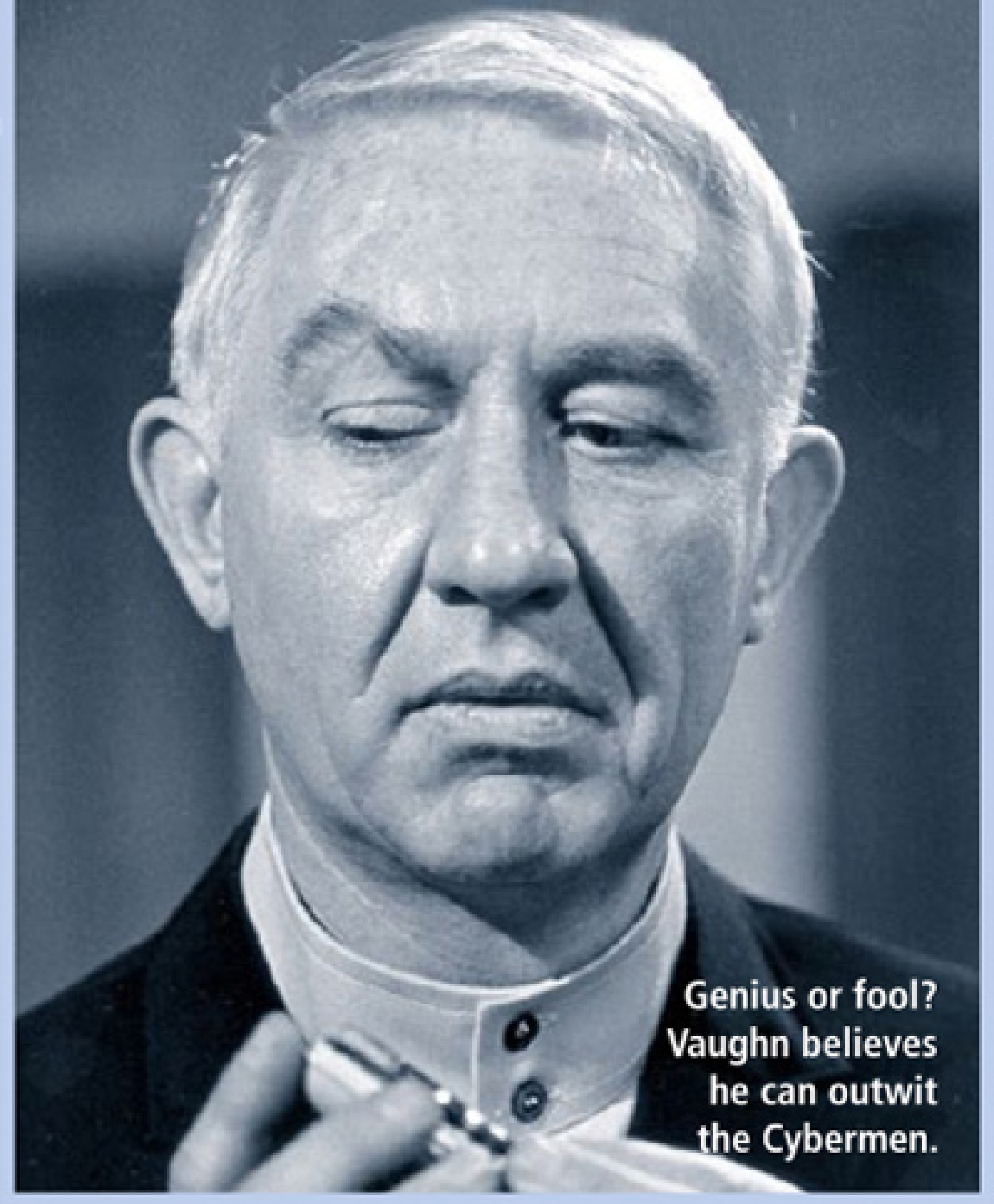
At the heart of Whitaker's script is the Human Factor, an idea he developed from his 1966 *TV21* Dalek comic strip *Shadow of Humanity*, and it ultimately leads to Episode 5's memorable cliffhanger when the 'human' Daleks play a game of trains with the Doctor. Terry Nation objected to the scene, feeling it diminished the Daleks' menace, but in fact the human Daleks are in many ways more sinister than their alien counterparts, and just as lethal. Whitaker was fascinated by the equivalences and tensions between Daleks and humans, and many later stories, including *Dalek* (2005) and *Evolution of the Daleks* (2007) have returned to the same theme, which demonstrates the enduring appeal of his ideas. **JOHN WILLIAMS** ►

Jamie and Victoria experience the evil of the Daleks.

5

THE INVASION

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1968



Genius or fool? Vaughn believes he can outwit the Cybermen.

Have you seen the James Bond film where the monomaniacal villain plots to knock out the Earth's population with his dastardly invention, then take over using his own private army? No?

Talent borrows and genius steals, and the genius of *Doctor Who* is often in its cheerful plundering of ideas and excursions into unlikely genres. *The Invasion* was made in 1968, when Bond audiences were still high on the giddy thrills of *You Only Live Twice* and *Thunderball*. And in drawing on so many of the spy franchise's delicious devices and motifs, these episodes deliver equal pleasure.

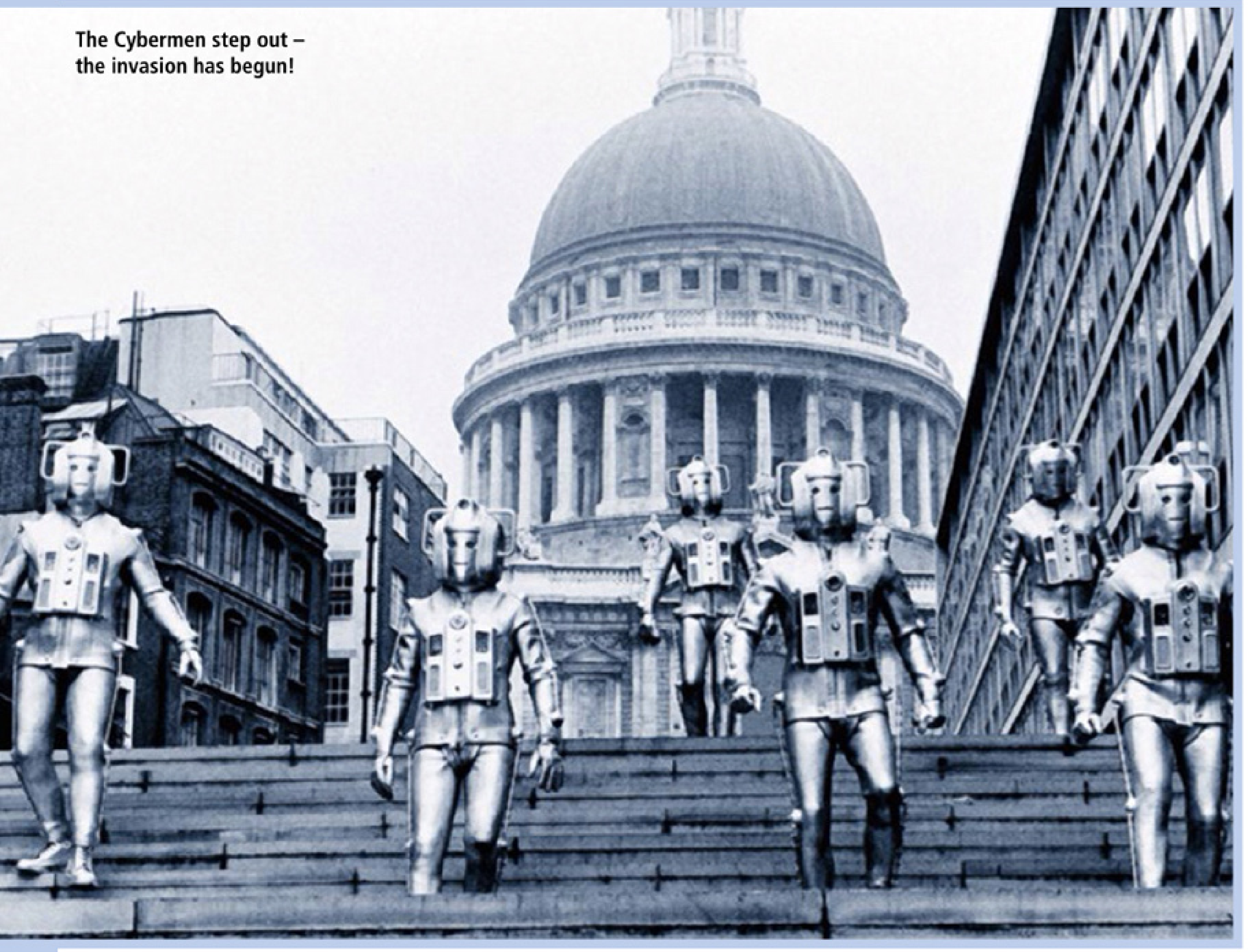
Let us count the ways. For starters, the Doctor doesn't fly solo in this story. He's backed by the UNIT establishment, personified in the familiar face of the Brigadier. Lethbridge-Stewart is M in his eccentrically located headquarters, sending our hero on missions with a stiff upper lip and a hint of patrician disapproval at his methods. He's also Q, furnishing the Doctor with helicopters, jeeps, canoes and the 'TM45 transceiver' – a mobile phone before its time.

There are exotic locations – well, exotic for *Doctor Who* at the time. During an unprecedented 10-day location shoot, the story visited factories, fields, RAF bases, and the streets and buildings of central London – famously framing the Cybermen against St Paul's Cathedral. And with Douglas Camfield behind the camera, it all looks like a film.

We have the well-mounted action scenes – including the escape from International Electromatics that occupies most of an episode. Then there's the preoccupation with technology and gadgets – space shots and missile launches, the supercomputer Cyber-Planner, micro-monolithic circuits. It's all set to a 60s thriller soundtrack. And let's not forget the glamorous girls, one of whom larks about in a fetching catsuit. It's a shame *Doctor Who*'s family audience ruled out naming plucky photographer Isobel Watkins something more provocative. (Titty Flash, anyone?)

But the Bondian heart and soul of *The Invasion* is IE managing director Tobias Vaughn, delectably played by Kevin Stoney and given the benefit of Camfield's most adoring close-ups. Vaughn is what makes this story great, rather than merely good. His *raison d'être* is to impose uniformity, to cut through the world's "mess of uncoordinated ideals" and create order. He wants to extend the philosophy of his business empire to the entire planet, and partnering with the Cybermen is the logical way to do it.

Vaughn knows he's a supervillain, and delivers his veiled (and not so veiled) threats with charm and maximum relish. He addresses his adversaries as "gentlemen", he cajoles or browbeats depending on his mood. He delivers even generic lines such as "Deal with them" with a purr. When he spars with the Doctor in his office in Episode Three, he's all flattery and geniality, and he's genuinely amused as he watches Zoe give the reception computer a breakdown. (If you've tried phoning the bank or council, you'll have cheered Zoe on, too.) But then he's given the scene where he dares Professor Watkins to shoot him, and slaps him viciously across the face to goad him into it. Even now, the offhand brutality is startling.



The Cybermen step out – the invasion has begun!

Vaughn surrounds himself with trappings appropriate to his villainous station – not one but two secret bases, a Rolls Royce to ferry him between them, and a section of office wall that slides away to reveal a menacing secret. And like any Bond foe worth his salt, he equips his corridors with knockout gas.

But Vaughn's biggest asset is his henchman, Packer – the Oddjob to his Goldfinger, the Nick Nack to his Scaramanga. Packer is the sadistic, weaselly counterpoint to Vaughn's urbanity, proving that behind every great baddie is another fawning baddie. At times they're like a pair of smirking schoolboys in on the same joke.

Packer's finest hour – and possibly the best moment of the entire story – comes when Vaughn is coercing Watkins into doing his bidding, and declares, "Much as I detest violence, I find it difficult to restrain Packer's... indisputable talent for persuasion," – whereupon Packer dissolves into a coquettish little simper. He might as well have fanned himself and giggled, "Oh, Mr Vaughn!" Packer's oddly emotional reaction to the unfolding events is a genius performance choice. Later, after being outfoxed again by the Doctor, his voice takes on a hysterical edge and he furiously berates his black-uniformed minions, only to be hustled aside in their enthusiastic departure. With hair askew and lip trembling, it's like Frankie Howerd has taken over the role.

If Packer's all about the melodrama, Vaughn's other cohorts, the Cybermen, make a virtue of their blank impassivity. They've never been so physically intimidating; the moment where scientist Gregory gingerly approaches one and attaches the Cerebretion Mentor – the Cyberman flailing wildly and honking that chilling electronic scream – would give 007 the willies.

Doctor Who and James Bond, two of the great 60s icons. Their synthesis makes for a deeply satisfying adventure, and yet the true measure of *The Invasion*'s success is that it did more. It suggested a reimagining of the show's format that writer and script editor Derrick Sherwin leapt upon as the 1970s dawned. Soon the Doctor would be Earthbound, with a fabulous car, a leggy colleague and all manner of exotic menaces to despatch. Talent borrows, genius steals. **PETER GRIFFITHS**

4

THE TOMB OF THE CYBERMEN

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1967

Who remembers 1992? **DWM**'s readers – the arbiters of taste in this little popularity poll – are, as I'm sure we can all attest, a wild and varied bunch. Time is relative – and for some, the early 90s seems like yesterday, while for others it's pre-history.

What's significant about 1992? Well, there was a moment when many of the stories jockeying for position on these pages would have been the primary focus of *Doctor Who* fandom. On 11 May 1992, *The Tomb of the Cybermen* was released on VHS. Twenty-five years had passed since its original broadcast and, in the meantime, it had been lost. It was a mysterious artefact, by reputation the scariest, and perhaps the best of 1960s *Doctor Who*. If this survey had been conducted in May 1992, surely *Tomb* would have had a chance of winning. Almost a decade earlier, fans had been asked what they'd like the very first story released on video cassette to be. They'd doubtless have preferred it to be *Tomb* – but as it was still missing from the BBC's archives at that stage, they opted for 1975's *Revenge of the Cybermen* instead. There is plenty to admire about *Revenge*, but in that instance the Cybermen were a bunch of tin soldiers, skulking around the galaxy in an ancient spaceship. In *Tomb*, they are manipulative, uncompromising and unnervingly *alien*.

The genesis of the Cybermen was a slow and faltering process. The invaders from Mondas in *The Tenth Planet* were refreshingly odd. They didn't want to kill us. Their attack on Earth was a practical decision, taken to ensure their survival. It was logical that we should go and live with them. By the time of *The Moonbase*, humanity is perceived to be a threat and the Cybermen decide to wipe us out.

The Tomb of the Cybermen is a third pass. The Cybermen have been suppressed, if not entirely defeated. Laying in wait, they plot to use our greed and curiosity against us – an improvement on their lunar antics, when they tried to use our sweet tooth against us. This time, their trap ensures that only a superior intelligence will be able to break into their 'tomb'. It's an endearingly pragmatic stratagem: they are in effect admitting that they've been, for want of better word, foiled. In order to survive, they have to recruit some extra brain power to their metal army.

The Brotherhood of Logicians has funded an archaeological expedition to unearth the Cybermen, while secretly planning to enlist them in a bid to seize power back on Earth. Subsequently, human beings covertly in league with the Cybermen would become a recurring theme. Here it works particularly well: zealous logicians Klieg and Kaftan feel they share a common vision with their would-be allies, underscoring the initial concept of the Cybermen – that they're a frightening vision of our own future.

Quite a thought... Much later, the Cybermen have the gall to criticize the Daleks' sense of style. If we're headed down the same path, we can look forward to a future clad in hoover hose and practice golf balls, wellies and cricket gloves. But despite the tendency for the Cyber oufits to look a little homemade, those Troughton-era Cybermen have a charmingly retro look. *Tomb*'s Cyber Controller, with its visible brain, was obviously innovative enough to inspire showrunner Russell T Davies when the Cybermen were, once again, resurrected in 2006.

On first inspection, it may seem that the Cybermen embody a single motivation, summed up in the repeated exhortation: "We *will* survive." But if you look around, there are clues about their life outside the Tomb. They kick back and relax in the revivification chamber, they engage in a little target practice on the firing range, their base is decorated with stylised images of themselves. Setting aside any reservations about their dress sense, the control chamber manages to be elegant in the pursuit of efficiency. You can see why these dangerous creatures might be the source of fascination.

> ‘You can see why these dangerous creatures might be the source of fascination.’

The Cybermen emerge from their icy tomb.

Unfortunately, for some people in the party it has become an obsession. Ultimately, *Tomb* has a straightforward moral message. Klieg and Kaftan's downfall can be chalked up to human failings such as greed, vanity and arrogance. Meanwhile, Kaftan's servant Toberman saves the day with his selflessness and loyalty. What makes humanity better than the emotionless Cybermen are the choices we make when dealing with such confounding traits...

The Tomb of the Cybermen is deserving of the reputation it developed all those years ago. It certainly has a creepy edge. The slow thaw of the sleeping monsters and the foaming discharge when, later, they're eviscerated, may be vintage effects, but they're still accomplished illustrations of the horror lurking beneath the ground on this distant world. With its dormant alien threat that, once roused, is almost unstoppable, and its Earth-based agency that wants to harness this power whatever the cost, *Tomb* tells a similar tale to 80s sci-fi fright-fest *Aliens*. It's perhaps fitting then, that according to *The Essential Doctor Who: Cybermen* (on sale now!), this rather more modestly staged adventure knocked *Aliens: The Special Edition* off the top of the video charts.

Another couple of decades have now passed since *Tomb* first became commercially available. Fandom is fickle, and in the interim it's sifted down the pile a little. Like many other stories bothering the upper reaches of this poll, it would make a great all-time favourite, but once we'd seen it, something else took its place as the scariest, and arguably the best, that the 60s had to offer. Something else that was mysterious and, to a degree, unknowable. Something else that would, in time, be the focus of everyone's attention. Just look what's hogging the runner-up spot on the next spread... **RICHARD ATKINSON**

3

THE POWER OF THE DALEKS

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1966

Stop. Stop. Concentrate on one thing. One thing!

Envisage a distant planet. It's years and years from now. Conjure, upon its surface, a mercury swamp. And then a container that's retrieved from its depths. We don't need to address how it got there, it's what's inside: six 16mm film canisters. The stock seems fragile but… but, yes, it can be brought back to life. There are moving images, sound. Friends, this is *The Power of the Daleks*!

Our rescuers make the presumption they've surfaced a servile piece of entertainment. But as they scan and image-process and whatever else, they're actually pouring life back into a monster. Unknown to them, the story has devastating potential. Not only is this solitary adventure equipped with the firepower to enflame a generation's nightmares, it's also coded with the information to make and replicate *more Doctor Who!*

Unless you were there for those six Saturday evenings over November and December 1966, it's surely impossible to appreciate the true power of Patrick Troughton's début story. Not just because we can never recapture the original context, but also because of the inconvenient truth that, in the mid-1970s, the BBC junked all remaining copies of it.

Now all we have are audio recordings, telesnaps and brief reels of footage taken from assorted sources. Inside the TARDIS, captured in two solitary frames by John Cura, the new Doctor grapples with the console and hauls himself onto his feet. And then, if you sequence in one of the clips, he moves! It's a minor miracle. Some chap in Australia, apparently, thought to point his cine camera at the screen and we have three seconds of Troughton rolling his eyes like a silent movie blackguard. "It's over!" he says before breaking into a chuckle. And already it is. "It's over," he breathes again, back behind Cura's immobile images.

This compromise between scraps of different media is like looking at *Power* through a zoetrope. Luckily, the sheer clout of such an exemplary, such an *epically* good story, cannot be contained.

Really, what was it like to see it as new? I'm guessing unsettling. No concession is given towards reassuring the *Doctor Who* audience during this most tumultuous transformation. Even two decades later, when producer John Nathan-Turner teased the fans with an unhinged incarnation in *The Twin Dilemma*, his Doctor – "Whether you like it or not" – was still afforded a comforting smile at the very end of the tale, underlined by the incidental music quoting the theme tune. But in *Power*, our hero (if he still is that; he seems to be) remains evasive, referring to "The Doctor" in the third person. Hartnell's ring is discarded, and later, so are his glasses. Whenever given the chance, this chap refuses to clarify who he is… No, let me rephrase that. He refuses to clarify *what his identity is.*

Because who he is, is something explored over the six episodes. He's a watcher. He stays in the sidelines, appreciatively noting Polly's inquisitiveness. "She's interested. I like that." He's also mercurial. One moment he's browbeating security chief Bragen, the next he's flapping his hands prettily (probably) at light refreshments. "Ah ha!" He exclaims. "Fruit!" And he's a man who's given to gnomic utterances. Upon facing a Dalek, he quietly vows: "I shall stop you. I will."

Is he the Doctor? Later orthodoxy makes that clear, but at the time… "Doctor, you did know what you were doing, didn't you?" asks Polly as the travellers return to the TARDIS. He makes no answer. Just another chuckle.

But they most certainly are the Daleks, even though this is the first time their creator, Terry Nation, hasn't contributed to the script. Instead it's *Doctor Who*'s original story editor, David Whitaker. Although much of *Power* was re-written by Dennis Spooner (two story editors – little wonder the end result is so solid) to take into account eleventh-hour vacillations about Troughton's portrayal, Whitaker stipulated his characterisation of the Daleks must remain intact.

It feels like he's been waiting forever to get his hands on the pepper pots. Too often Nation had painted them as batty and blustering. Here they're stripped back to basics, a quiet, more insiduous menace. A Dalek minus its gun-stick may be emasculated, but it more than compensates with guile. It means Peter Hawkins gets to enjoy himself with unconventionally gentle lines, such as the celebrated: "I am your ser-vant." And there's a brilliant scene in Episode Five where Lesterson and a Dalek are hauled up in front of new governor Bragen, the Dalek fibbing abominably, dropping a colleague in it with the boss.

But it's probably the creatures' understanding of humanity – something Whitaker would return to in *The Evil of the Daleks* – that really chills. They're able to anticipate what humans will do and, like quicksilver in a maze, flood through all the possible routes. They know our default response to any new resource is to assume it exists for our exploitation, and they have the political nous to align themselves with Janley as the colony breaks into civil war ("We will fight for you!"). When one asks Bragen: "Why do human beings kill human beings?" it does so with no expectation of an answer.

It's Lesterson – a towering, vanity-free performance from Robert James – who hammers home the theme: "They're the new species, you see, taking over from Homo sapiens. Man's had his day. Finished now."

So much about *Power* is so nuanced that the multiple episode endings featuring choral Daleks chanting like Kwik Fit fitters seem shockingly out of place. A clumsy adjunct to a chamber piece about revolution which, rarely for *Doctor Who*, depicts neither the regime nor the rebels as being morally right.

This is a story simply told, but threaded with complication. Zoom in, and you'll discover the DNA of *Doctor Who*. Submerged under mercury, waiting one day to return. Renewal, regime-change, humanity at the fringes of existence. Daleks! Power! Power enough to fuel the series forever… **GRAHAM KIBBLE-WHITE**

The new Doctor, Ben and Polly come and meet the Daleks.

2

THE WEB OF FEAR

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1968

Time has been kind to *The Web of Fear*. Where hindsight has chipped away at many of *Doctor Who*'s finest half-hours, 1968's tale of Yeti taking over an evacuated London is riding high like never before. Finally (mostly) available for viewing again, four decades on, it bristles with brilliance. It's ruthless in its quest to be disturbing and strange, even recruiting Patrick Troughton to give viewers a warning before transmission. And while many *Doctor Who* stories might try, few achieve quite such a persuasive sense of the uncanny.

Devising a sequel to the previous year's *The Abominable Snowmen*, writers Mervyn Haisman and Henry Lincoln throw in a jumble of recycled elements without rhyme or reason. The Great Intelligence's robot servants, originally disguised as Yeti to blend in with the Himalayas, are now content to stomp incongruously around the London Underground. For reasons not entirely clear, they have evolved to dispense a suffocating deadly web that's later revealed to be alien fungus… and they gather around a glass pyramid. To unkind eyes, it feels like a storyline one draft away from cohesion, yet it is this unfathomable mix of imagery and ideas that gives *The Web of Fear* its edge. It makes no sense, yet presents its mysteries and inconsistencies with unblinking conviction. Instead of playing as non-sequiturs, the fragments stitch together with their own nightmare logic, uninhibited by any script editor's margin notes.

Perhaps the reason it was cut some editorial slack is that *The Web of Fear* is a truly rare beast – a *Doctor Who* story utterly content to work within the show's limitations. Compared to previous attempts to vainly conjure up giant fibreglass crabs or plywood gravitrons, the script asks for nothing that cannot be achieved. That's not to say that it's unambitious, either – far from it – but it uses its resources wisely. From the understated and lovingly realised Underground sets – detailed enough to almost reek of damp and tobacco – to the brief but thrilling Yeti battle in Covent Garden, everything is realised impeccably.

And perhaps because director Douglas Camfield is not preoccupied with reaching for the impossible, he is able to suffuse his production with rare delicacy and polish. Even the most cursory viewing reveals a wealth of faceted performances hiding in the gaps between the telesnaps. The script's characters are readily identifiable archetypes, but they are played with burning conviction. So many little details add flesh to the personalities. Take the scene where Sergeant Arnold first interrogates Jamie and Victoria. When alone, he sits jauntily on the edge of a table to address them, casual and conspiratorial, yet when the trio is interrupted, in a flash, he stands to attention. It's only a moment, but it reveals a whole person behind the soldier, with Jack Woolgar's performance shining with the sort of understated decency that marks out *Doctor Who*'s best supporting characters.

Adding to the pervading unease is the sense that the Doctor and his friends are one step behind the action. With half a dozen instalments to fill, *The Web of Fear* makes the bold choice to cut to the chase. Skipping weeks of preamble, we join the action for one extended Episode 6. The invasion has already taken place, and the resistance is reduced to a handful of survivors, trapped and cornered, awaiting the inevitable. What sells the story most is the fact that this world has become mundane to its characters. Yes, there's a typical stiff-upper-lipness that runs throughout, but here it is less stoicism and more a chilling unspoken acceptance. This is a world where alien cobwebs and yak-fur robots are as commonplace as Tube maps and station platforms. Of all the many Troughton bases under siege, for my money, the Underground outpost of *Web* is the best. Rather than space jumpsuits and people addressed solely by surnames, it's the one that actually feels like a real workplace.

Unfortunately, the Doctor arrives too late to make friends. The web's paranoia has already taken hold and what alliances he forms feel uneasy and on borrowed time. Even the familiar face of Professor Travers, surely intended as a welcoming presence, is now elderly, cantankerous and remote. Colonel Lethbridge-Stewart, who will one day be the Doctor's trusted ally, is for now too cool, ruthless and frankly good at his job for us to really warm to. Only Anne Travers, acting like a *de facto* companion and sparkling alongside Troughton's Doctor, really gains our trust.

And it's ironic that the Doctor arrives late to the party, since it's eventually revealed that backroom villain the Great Intelligence has staged the entire invasion in his honour. Nowadays, the Time Lord's thwarted enemies regularly line up for rematches like spurned paramours, but in 1968 this was revolutionary: a story that happens entirely because of the Doctor's past actions. Admittedly the Daleks of *The Chase* got there first for some end-of-term high jinks, but this is the first serial to tackle the idea with conviction: namely that the Doctor's actions have consequences and that he makes enemies along the way. It's a template that modern *Doctor Who* returns to with ever-increasing regularity.

Even viewed on iTunes with one episode still missing, *The Web of Fear* retains its magic. It has a Doctor at the height of his powers and sees the show slowly beginning to rewrite its own format. From the first glimmers of UNIT, to returning mythology and even a little timey-wimeyness, this is a story that showed others how it's done. And still does. **STUART MANNING**

> **'*The Web of Fear* is a rare beast – a story utterly content to work within the show's limitations.'**

The Yeti attack!

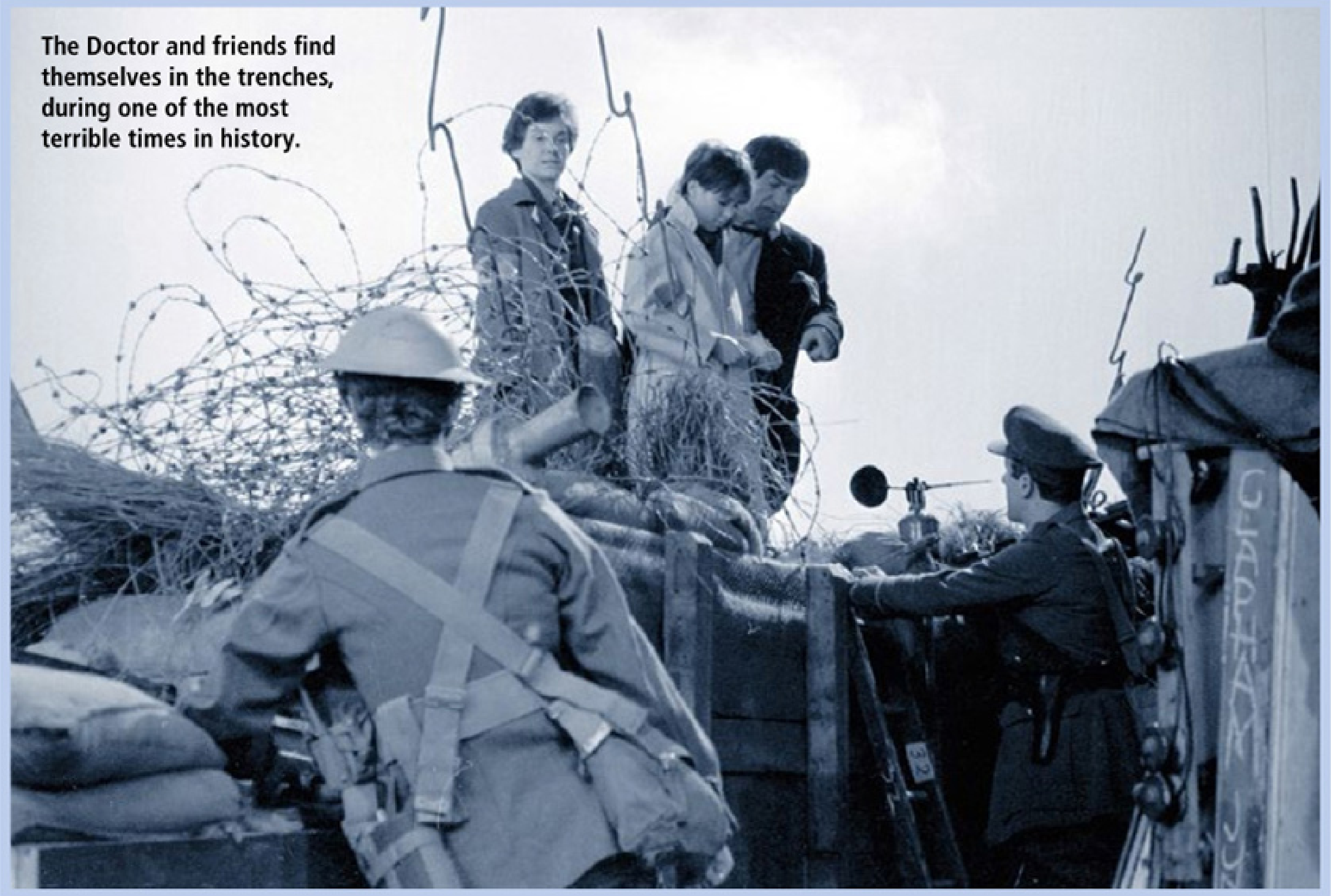
1

THE WAR GAMES

STARRING PATRICK TROUGHTON | FIRST SHOWN: 1969

I'm not sure whether Michael Gove subscribes to **Doctor Who Magazine**, but if he does, he'll be rolling his eyes and pursing his lips right now. Earlier this year the Education Minister wrote an article for the *Daily Mail* in which he expressed his distaste for plays and television programmes that have peddled 'left-wing myths' about the First World War. 'Our understanding of the war,' he argued, 'has been overlaid by misunderstandings, and misrepresentations which reflect an, at best, ambiguous attitude to this country and, at worst, an unhappy compulsion on the part of some to denigrate virtues such as patriotism, honour and courage.' His fire was directed at the Western Front sitcom *Blackadder Goes Forth* (1989) and at *Oh! What a Lovely War* (1963), the landmark stage drama devised by Joan Littlewood's Theatre Workshop. To be true to his convictions, though, he should have saved a bullet for *The War Games*, the *Doctor Who* story that suggested to the children of 1960s Britain that the Great War – and every war, perhaps – was a delusion from which it was possible to awake.

The War Games is about a group of soldiers who realise that they have taken the King's shilling under false pretences; who come to understand they are not fighting for their country, but for the status and security of an entirely separate class of men who have sent them, carelessly, to their deaths. Once they learn the truth of their situation, men and junior officers join forces with the soldiers they are supposed to be killing and unite to overthrow their common enemy. And there they are, in Episode Four – presented to us in a tableau familiar from a thousand anti-war cartoons. General Smythe, the mutton-chopped British commander who sleeps with a crucifix over his camp-bed; his German opposite number, Von Weich, complete with monocle and duelling scar; their clubbable conversation over a table-top battle-map. Their strategies will cause carnage, they admit, but it will be an excellent test of morale. The theatre critic Ronald Bryden described *Oh! What a Lovely War* as 'an elegy not just for two-and-a-half million dead, but a revolution which never happened.' In Terrance Dicks and Malcolm Hulke's ten-parter, that revolution actually happens.



The Doctor and friends find themselves in the trenches, during one of the most terrible times in history.

The new primacy of *The War Games* in the **DWM** poll suggests another form of conditioning has been broken. I remember, at a *Doctor Who* convention in 1983, being part of a throng of fans around the show's producer, John Nathan-Turner, and making no useful contribution at all to a conversation about the stories of the Second Doctor. "It's a shame," somebody said, "that there's only the rubbishy end of Troughton left in the archives." JN-T took a pull on his fag and conceded the point. It was the consensus view. Terrance Dicks had said as much himself. The position became more entrenched, I suspect, after the entirety of *The War Games* was shown at *Doctor Who – The Developing Art*, a weekend of screenings held at the National Film Theatre that October. Reports of this event in the A5 fanzines – the medium through which fan opinion then circulated, in cracked Letraset and smudgy ink – dwelt, as I recall, on how much of the audience failed to survive until the end of episode ten. Maybe there was some data to support the feeling: until the first part of *Battlefield* was crushed under the weight of Ken and Deirdre, Episode Eight of *The War Games* was the most unwatched 25 minutes of *Doctor Who* ever broadcast. The story, we had decided, was a bit boring in the middle, like that Jacques Renaud book through which Tom Baker flicks in *City of Death*.

Certainly, for a story that has ten episodes to fill, the opening few minutes of *The War Games* seem madly profligate with plot. The TARDIS materialises – on film – in the mud of the Western Front. Jamie's boot sinks straight into the sludge, but the Doctor's feet are safe because he's wearing wellies that mysteriously disappear once the action switches to studio videotape. Before that happens, he and his friends do what they often do in war zones – crouch down and examine a battlefield artefact. (A hot ten-pound cannonball in *The Highlanders*, a chop-suey Kaled uniform in *Genesis of the Daleks,* here a battered tin hat and a coil of barbed wire.) In a breathless series of twists, the Doctor, Jamie and Zoe are shelled by German artillery, rescued by a British ambulance driver, hijacked by German soldiers – barking, inevitably, "Hände hoch!"– and hijacked, again, by a British officer. It's as if the story thinks it'll all be over by Episode Four, and has yet to work out that it must dig in for a long campaign.

It's quite a campaign. We begin with mud-slicked realism – the slippery expanse of battlefield, shot against barbed wire and shell-holes left behind by the crew of Richard Attenborough's film of *Oh! What a Lovely War*; the blasted chateau with 'roll on death, demob's too far away' chalked on the woodwork; the sickeningly brisk progress from court martial to firing squad. Then the story pushes us through the mists of Brigadoon to reveal its own events as a nightmare maintained by a triumvirate of highly-strung, over-groomed men who are into cosplay and mass slaughter, but whose real interest is in humiliating each other in front of their rubber-clad guards. They're quite a *ménage à trois*: Philip Madoc's War Lord is a silky-voiced Welsh Nazi with Syd Little specs; James Bree's Security Chief hoots like a big murderous kazoo; Edward Brayshaw's War Chief is a man with the Zapata moustache and oiled quiff of a guru at a swinger's commune in the California Hills, who, it transpires, wants the Doctor to join him in the Lifestyle. Finally, we're transported to an almost entirely abstract realm – the Doctor's nameless home planet. A Nuremberg of drapes, dry ice and stark lighting, where the powers that be force you to click through a series of scary online profile pictures before sending you on a blind date with your own body.

One of the saddest scenes in *Doctor Who* – the Doctor says his goodbyes to Jamie and Zoe.

'Over ten harrowing weeks, the Second Doctor's stock repertoire of strategies fails to work...'

Most importantly, I think, *The War Games* is a story of defeat. Throughout its ten harrowing weeks, it concocts scenes in which the Second Doctor's stock repertoire of strategies fails to work. He attempts to pass himself off as an inspector of military prisons, but, unlike those credulous people on the planet Vulcan, a sceptical observer soon sees through his bluster. His quiet questioning of the War Chief doesn't expose the villain as a spoilt little Nietzschean of the Eric Klieg school, but as a new and alarming species of opponent – an old acquaintance from home, who believes his actions to be entirely reasonable. ("I'm not the cold-hearted villain you suppose me to be," the War Chief insists. "My motives are purely peaceful.") Most cruelly, the plot restrains the Doctor from preventing the destruction of the thing he most values – his warm relationships with his companions, erased from history as surely as if they had been entrusted to the care of the BBC archives.

So what kind of games is *The War Games* playing? Some of them are modelled on those pursued by Joan Littlewood, whose cast, in a flurry of peak caps, spiked helmets and monocles, contrasted the fate of the common soldier with that of the profiteer far from the battlefield, and ended the show by declaring that "the War Game, which is invariably mounted regardless of cost, is continuous." (Six months before he began work on *The War Games*, Hulke, whose own background was in left-wing political theatre, had collaborated with Littlewood on the centenary pageant for the Trades Union Congress.)

The poor old Doctor is the only one left without a hat.

The War Chief – a member of the Doctor's own race.

There is also quiet provocation in the title, one letter away from the most controversial television programme of the decade – Peter Watkins' *The War Game* (1965), a stark, newsreel-style account of a nuclear attack on Kent. The film was banned by the BBC, given an Oscar by the American Academy of Motion Picture Arts and Sciences, became a *cause célèbre* among anti-war campaigners, and was screening at the Curzon Mayfair in London as Malcolm Hulke and Terrance Dicks sat down to write the first episodes of Patrick Troughton's final serial. At the same time, Peter Watkins, estranged from the BBC, was in Sweden putting the finishing touches to his new picture: a dystopian science-fiction drama in which the world's generals sit in a war-room eating canapés, watching squads of soldiers compete for supremacy on a murderous TV reality show. The film would be released in British cinemas as *The Peace Game* (1969). Prominent in the cast was Pik Sen Lim, playing a captain in the Chinese People's Liberation Army – as she would two years later in *The Mind of Evil*. I wonder if, at some point in 1968, her husband, Don Houghton, told a couple of his writer friends what his wife had just been up to with Peter Watkins in a disused brick factory near Stockholm?

According to Derrick Sherwin's recent memoirs, Patrick Troughton reached the end of 1968 with a case of 'battle-weariness'. Exhausted and irritable, he got into a shouting match on the studio floor with the principal producer of *Doctor Who*, Peter Bryant, and angrily offered his resignation. Bryant – made cavalier by too much lunchtime whisky – accepted. I suspect, as Troughton marked the start of his forty-ninth year with a day of filming in a freezing, rat-infested rubbish tip near Brighton, he thought he'd made the right decision. And in the final episode of *The War Games*, he lets us know, by exacting his revenge upon all those people who took in the hems of his trousers and told him to calm his performance down. Standing in the dock before the tribunal of Time Lords, the muscles in his face seem to understand that no *Doctor Who* director will ever again issue a glaciating remark from over the top of a music stand, and celebrate their freedom with a triumphant series of Mexican waves.

The War Games deserves its new status as the most highly-regarded story of the 1960s. It demonstrates that *Doctor Who*, for all its eccentricity and outlandishness, is about the cultural debates of its moment and the fears and desires of its audience. And in the parallel universe where *Doctor Who* failed to make it into the 1970s, the story forms a pretty perfect conclusion to the series. The question implicit in the programme's title has been answered: we know who our mysterious traveller is, where he came from, and why he left home. Like the protagonist of that other quintessentially 1960s series, *The Prisoner*, he has been brought face to face with a villain who turns out to be some version of himself, and then propelled out into something much more strange and enigmatic – something that we could happily debate for years to come. But in the world where *Doctor Who* is all in black and white, there would be one unassailable point to consider – the hero's verdict on the war to end all wars. He gives it in Episode Eight – the one that spent so long at the bottom of the ratings chart. "No objective," he insists, "can justify such slaughter." He was right then. He's right now. **MATTHEW SWEET**

THE FIRST 50 YEARS

THE 1970s

While *The Tomorrow People*, *Blake's 7* and *Doomwatch* thrilled millions, *Doctor Who* consolidated its status, with some of the most popular stories in its history...

INTRODUCTION BY **PETER GRIFFITHS**

Great style isn't the first thing that springs to mind when you consider the 70s. But *Doctor Who* was brimming with confidence in its second decade, stretching its creative legs while consolidating its place in the public consciousness. The series morphed from a kids' show enjoyed by adults into a family show adored by all, and quietly became legendary.

Two men dominated the era – Jon Pertwee and Tom Baker. Their Doctors stand tall in popular culture, and they carried off the role with a *joie de vivre* that's impossible to resist. They were enabled by Barry Letts and Terrance Dicks, Philip Hinchcliffe and Robert Holmes, and Graham Williams and Douglas Adams, each team moulding the show in its own image, but always focused on the storytelling.

And what stories they told! Invasions by the dozen. Hideously powerful ancient forces reawakening. The *Mona Lisa* stolen and humanity's destiny perverted. Dinosaurs on the streets. Oh, and the origins of the Daleks for good measure. The writing was informed by everyday concerns – energy crises and environmental issues – and by cheeky appropriation of classic stories and myths. *Doctor Who* also drew more on its own mythology, with regular appearances by the Time Lords and a recurring villain in the Master.

The series might have been a mainstay of Saturday nights, but it was always adapting. The sharper edges of Pertwee's first year were smoothed over, and stories drifted away from Earth. Jo Grant became Sarah Jane became Leela became Romana – all beloved characters, but a progression in the role of the Doctor's companion from protégée to equal. And by the end of the decade, the show was catering to its developing audience, as young viewers swapped school for university.

The 1970s has been described as a golden era for *Doctor Who*. Debating such things is the very joy of being a fan – but the decade's top 20 stories offer a persuasive argument...

> **'By the 1970s, the series might have been a mainstay of Saturday nights, but it was always adapting...'**

Bubbling under...

So many fantastic stories, but only so many positions...

20 THE SEA DEVILS
The Third Doctor's encounter with the Silurians' marine cousins still floats many a reader's boat.

19 TERROR OF THE AUTONS
The début of the Master and some of *Doctor Who*'s most memorably frightening scenes make this story a firm favourite with voters.

18 THE TIME WARRIOR
Robert Holmes' opening story of Jon Pertwee's final series introduces the Sontarans and new companion Sarah Jane Smith.

17 THE THREE DOCTORS
The tenth series of *Doctor Who* was celebrated by the meeting of the first three Doctors in a battle with a formidable Time Lord – Omega!

16 DOCTOR WHO AND THE SILURIANS
The Doctor's original encounter with the reptilian Silurians in this 1970 adventure has led to several sequels over the years.

15 THE BRAIN OF MORBIUS
This clever 1976 re-working of the *Frankenstein* story sees the Doctor nearly losing his head – and a star turn from Philip Madoc.

14 THE DÆMONS
Science and magic clash in a sleepy English village in this highly regarded Third Doctor adventure from 1971.

13 HORROR OF FANG ROCK
This atmospheric 1977 tale of a shape-changing Rutan on a remote island has grown in popularity over the years.

12 THE GREEN DEATH
'The one with the maggots!' Jo Grant bids a sad farewell to the Doctor in this evergreen adventure from 1973.

11 SPEARHEAD FROM SPACE
In a story made entirely on film, the Third Doctor's exile to Earth gets off to a strong start and introduces the plastic-loving Nestenes and their Auton footsoldiers.

TURN THE PAGE FOR THE 1970s TOP TEN!

"Wirrn trouble now!" The Fourth Doctor and Sarah Jane in *The Ark in Space*.

10 THE ARK IN SPACE

STARRING TOM BAKER | FIRST SHOWN: 1975

They're tentative steps, but oh-so-significant. In Part One of 1975's *The Ark in Space*, the Doctor and his pals Sarah and Harry land on a seemingly empty space station. For 25 minutes, as they search their surroundings and come up against some automated defences, they're the only people on screen. After the crash-bang-wallop of Tom Baker's début story, *Robot*, it's a creepy, unsettling and scary experience: our characters are facing the universe on their own!

The Ark in Space was the first *Doctor Who* serial produced by Philip Hinchcliffe. He'd taken over from the legendary Barry Letts, who had overseen five sensational and successful seasons. Likewise, writer/script editor Robert Holmes was new to his role, while two of the show's three regular cast had only just joined the team. The show was getting an injection of new energy.

And this was their glorious mission statement. The opening episode's cliffhanger sees a giant cockroach falling dramatically to camera, the first of many classic shocks in store for viewers of mid-70s *Doctor Who* – the era of Hinchcliffe and Holmes, of Baker and Elisabeth Sladen and Ian Marter, of Gothic horror and macabre monsters.

As our heroes explore the station, they awaken cryogenically frozen humans. Scientists had predicted dangerous solar flares affecting the Earth, so a select group of people were sent into space with the idea they'd return when it was safe. However, while they slept, a Wirrn – an insect-like alien species – got aboard and fed on the humans. It's now loose, picking off the story's cast one by one...

Predating Ridley Scott's *Alien* by four years, *The Ark in Space* achieves the same levels of excitement and engagement in the confines of BBC Television Centre – the panache comes not from big budgets, but from the imaginations of Hinchcliffe, Holmes, the cast and director Rodney Bennett.

It was the start of something very special. **IAN FARRINGTON**

9 THE DEADLY ASSASSIN

STARRING TOM BAKER | FIRST SHOWN: 1976

At the end of *The Day of the Doctor*, we saw our hero re-energised, ready to head out into the cosmos with a fresh sense of purpose. To find Gallifrey. *The Deadly Assassin* culminates with a similar sentiment, although for exactly the opposite reason. This time we see the Doctor choose to leave home again, now on a new course – albeit a course he doesn't end up following; Robert Holmes' script foreshadows further battles with the revamped Master, but as we know, that doesn't happen for another few years.

For whatever reason – perhaps Holmes' awareness his time as script editor is nearly up – this four-parter from 1976 feels like an unusually bold statement on *Doctor Who*. Firstly, and most infamously, it rewrites some of the tenets of the (non-existent) series bible regarding the Doctor's own race. This isn't something Holmes has naïvely strayed into, and he makes capital within the story of the malleability of truth. "Before you leave you can assist Coordinator Engin to compile a new biog of [the Master]", says Borusa to the Doctor. "It doesn't have to be entirely accurate."

The Master makes his return in *The Deadly Assassin*.

"Like Time Lord history," comes the reply. Or, in other words, if this version of Gallifrey doesn't *quite* tally with *The War Games*, well then, perhaps it's just a "modern transgram" of that older text.

As well as changing *Doctor Who* forever, as if readying it for a reboot, Holmes and producer Philip Hinchcliffe also take this opportunity to unapologetically make a one-of-a-kind drama under the show's banner. A drama the like of which it could never attempt again. Quite apart from the lack of companion for the traveller, and the shockingly disturbing imagery – which includes stabbings, burning, drowning, choking, hypodermic needles – there's the business of the Doctor's journey into the nightmarish APC Net. "The script was technically innovative, with subjective and surrealist sequences that I felt widened the vocabulary of the show," said Holmes, writing a defence of his piece for a 1977 fanzine. Said sequences are wild and off the handle. They're brilliant, but they can only work once – as the comparatively lacklustre return in *The Trial of a Time Lord* proved.

But if there's one lingering, notorious image from *The Deadly Assassin*, it's Goth holding our hero underwater. "Finished, Doctor! You're finished!" he growls. With this experiment, yes. But far from finished. He's now at the beginning of a whole new history. **GRAHAM KIBBLE-WHITE**

8 THE SEEDS OF DOOM

STARRING TOM BAKER | FIRST SHOWN: 1976

Let's not waste precious time pointing out that *The Seeds of Doom* is a terrific story. A lively script, a fine director, handsome production values, Tom Baker and Elisabeth Sladen at the top of their game, the curveball genius of whoever came up with Amelia Ducat: all this and much more we agreed long ago. Instead, let's talk about Harrison Chase.

Tony Beckley, an undervalued actor who died far too young, had already honed his signature performance as a fey mummy's boy with a sinister undertow in movies like *Get Carter*, *The Fiend* and, most famously, *The Italian Job*. As Harrison Chase, he is cast tantalisingly against the script, transforming what might have been a rather bog-standard Bond villain into something far more interesting. The delicious campness he brings to the role has long made him a fan favourite – we all love that outrageous line about playing all day in his green cathedral – but there's a whole lot more going on than that. Beckley's reading of Chase might be effete, but what's intriguing is that there's nothing aristocratic about him. The primped hair and the prissy manner belie the flattened vowels and bestial snarls which bubble up at unguarded moments: lurking a millimetre beneath that perfumed surface is a delinquent thug. I have a pet theory that Harrison doesn't belong to the "Sir Bothwell Chase" family at all. He's new money, and out of vanity and pretension he's purchased the fifteenth-century pile of another Chase family, one beset by death duties in those difficult postwar years. That's just my flight of fancy, but whatever the case, Beckley's superbly calibrated performance hints at a festering sense of displacement, of social alienation, of not belonging, as the root of Chase's misanthropy and eventual descent into madness. We could fill up a whole issue of **DWM** with things that are brilliant about *The Seeds of Doom*, but Tony Beckley's performance is key, raising the game of an already great *Doctor Who* story by gifting it with one of the very finest *Doctor Who* villains. **PHILIP MacDONALD**

Harrison Chase – camp villainy of the highest calibre in *The Seeds of Doom!*

Zygons: the original cosplayers.

7 INFERNO

STARRING JON PERTWEE | FIRST SHOWN: 1970

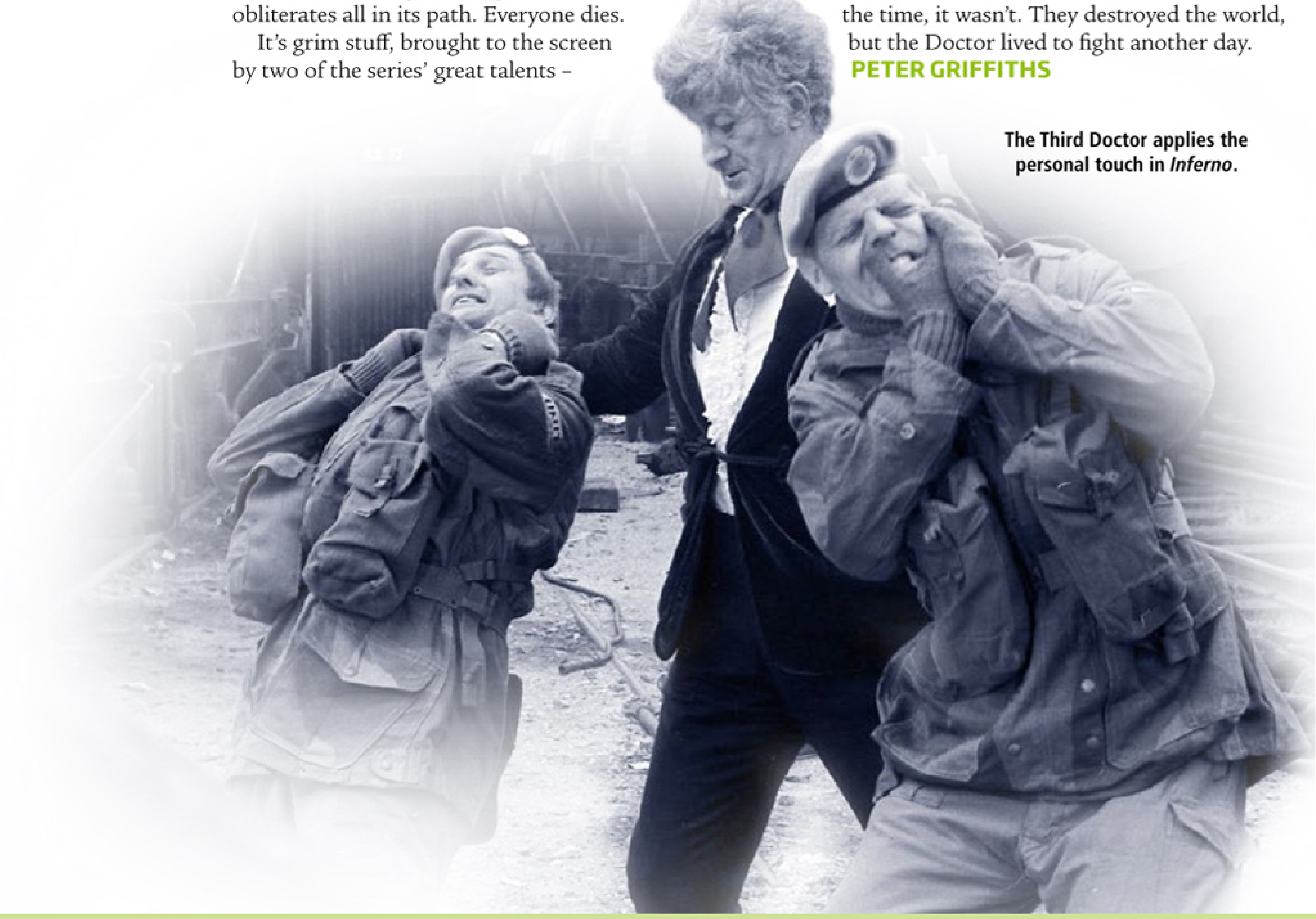
Did you know that *Inferno* was, in some alternative universe, the last *Doctor Who* story? When Jon Pertwee's first season entered production, the series was under threat of cancellation. The end was nigh. Happily, in our reality, a positive reaction to the new format and new Doctor saved it. *Inferno* not only capped off a successful year; it has come to be regarded as the jewel in the Third Doctor's crown.

Odds are, no-one would be very excited if this was the simple drilling disaster story originally envisaged. But as with so many of the series' other masterstrokes, Terrance Dicks Had An Idea. He suggested adding the parallel world.

Those four episodes – in which the Doctor is plunged into a fascist reality where his friends have become his enemies – are sublime, and just about the bleakest *Doctor Who* has ever been. The Doctor is out of his depth in the 'scientific labour camp' at the drill site. There's no companion by his side as he's shot at, imprisoned and tortured. And he can't avert catastrophe once the Earth's crust has been penetrated. In one of the all-time great cliffhangers, we see the world itself end. Ragged figures scuttle across the burning landscape. A lava flow obliterates all in its path. Everyone dies.

It's grim stuff, brought to the screen by two of the series' great talents – director Douglas Camfield and producer Barry Letts, who took over when Camfield fell ill. The sound design deserves special mention, too. The pervasive drilling of the early episodes gives way, once disaster strikes, to ominous rumblings and explosions – to a thick sense of unease. This really is the end.

Inferno could have been the last *Doctor Who* story, but to the credit of everyone involved at the time, it wasn't. They destroyed the world, but the Doctor lived to fight another day. **PETER GRIFFITHS**



The Third Doctor applies the personal touch in *Inferno*.

'It's only because of competition from other Hinchcliffe stories that *Terror of the Zygons* doesn't make the top five.'

6 TERROR OF THE ZYGONS

STARRING TOM BAKER | FIRST SHOWN: 1975

Picture Broton, the Zygons' commander-in-chief, without his head on. At a camera rehearsal maybe... arms, legs and torso squeezed into his knobbly monster costume with actor John Woodnutt's head peeping out the top. Perhaps he's wearing the kind of horn-rimmed spectacles he sported as Hibbert in *Spearhead from Space*. "You are too clever, Doctor," he'd say, flicking a stray wisp of greying hair away from his face with a gnarled claw. "Clever and dangerous!" Tom Baker watches on with the broadest of grins, the traces of which you might almost detect in the scenes as they're finally broadcast. It's a demonstration that *Doctor Who* can take something that's quite absurd and transform it into something sublimely fantastic.

It's easy to forget, when the shape-shifting Broton has snapped back to his original form, that he spends a great deal of time pretending to be a great Scot – his Grace the Duke of Forgill – who looks and acts much like John Woodnutt.

It's a good example of why *Terror of the Zygons* is fun. Yes, it's atmospheric. It has a haunting soundtrack and beautifully realised sets and costumes. The bottom line, however, is that this story is about a small gang of cosplaying aliens who keep the Loch Ness monster as a pet. Of course, the true genius lies in everyone playing it totally straight. Elisabeth Sladen, for example, is still intently serious even when she's delivering lines about a creature from outer space being trustee of the Golden Haggis Lucky Dip.

There should be room for *Terror of the Zygons* in the all-time top ten. It's only because of the staggering competition from other Hinchcliffe-produced Tom Baker stories that it doesn't quite make the 1970s top five. At the heart of this story is the recipe for all good *Doctor Who*. **RICHARD ATKINSON**

5

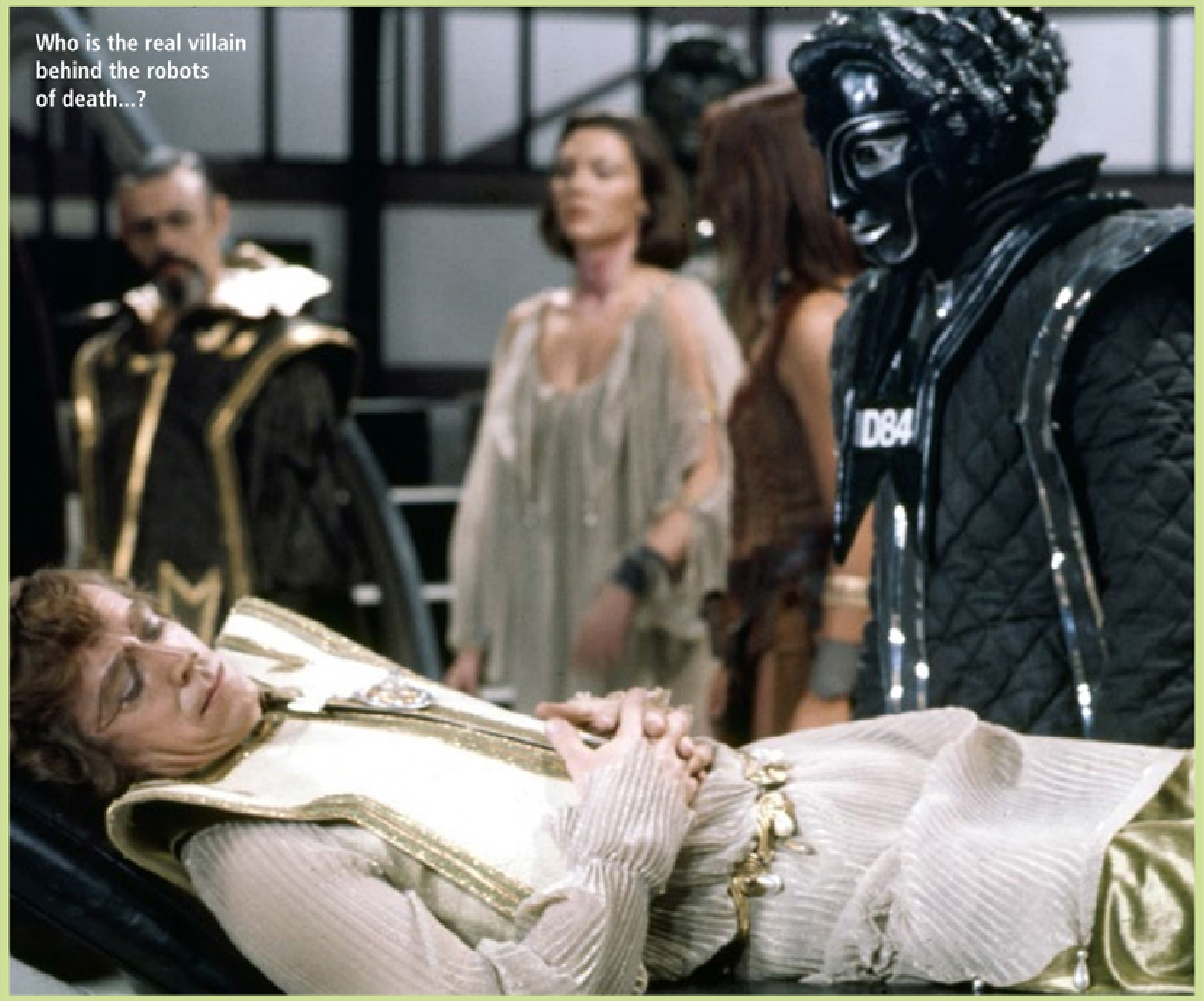
THE ROBOTS OF DEATH

STARRING TOM BAKER | FIRST SHOWN: 1977

Creepy mechanical men.

There's a number of *Doctor Who* stories which have great scripts, great monsters, great acting or great design. It's rare to find all four coming together as perfectly as they do in *The Robots of Death*. The whole production looks stunning. Reportedly the designer and director decided to go all out on the visual aspects as they hoped to compensate for what they saw as a weak script – and while it's hard to agree with their verdict on the script, the design elevates the production to a new level. Imagine a version of *The Robots of Death* made with the sets and costumes of a standard futuristic world – that of *Warriors of the Deep*, say – and you would still have a brilliant *Doctor Who* story, but you'd be missing out on a lot. The elaborate costumes look elegant rather than ridiculous, and the idea of echoing the design of the robots in the crewmembers' make-up is a touch of genius. The art deco style sets are gorgeous, and as for the robots themselves – well, aside from their tin-foil feet (which the designer didn't realise would be so heavily featured on screen) and washing-up gloves, few monsters in *Doctor Who* can match them.

The Robots of Death's opening scene is a masterclass in world-building without great chunks of clunky exposition. The viewer comes to know the wider society with its class divisions, as well as the relationships between the Sandminer's crew, all before the story itself has properly begun. These people have clearly had a life outside the confines of these four episodes. References to the past – Uvanov's prior life in particular – add plenty of colour to the characters. There's some great casting: David Collings, Pamela Salem and Gregory de Polnay are particularly noteworthy, and Michael E Briant's decision to make Uvanov the small, fussy and brash character that Russell Hunter gives us, rather than the more macho commander of the script, was an exceptionally good call. David Bailie makes Dask fairly inconspicuous early on, an unselfish move that serves the story and the mystery rather than the actor, and is to be applauded for creating a plausible transformation from engineer to madman. It's also nice to see some non-white casting, an area that 70s *Doctor Who* was often sadly lacking in. *The Robots of Death* also has two good female parts in addition to the companion, pretty noteworthy in a season which otherwise only gives us Eldrad as a reasonable role for a woman (a character that wasn't even female!) and includes one story with no female faces in it at all.



Who is the real villain behind the robots of death...?

A society dependent on robots, robots who turn against humans: these are oft-used sci-fi devices, but what is particularly nice here is the inclusion of psychological aspects – how the humans react when the order of their world is destroyed; the results of Taren Capel's upbringing; the Doctor's explanation regarding the robots' lack of body language that likens them to walking dead men (the nickname 'corpse marker' for a robot deactivation disc is a similarly macabre touch).

It's often been said that the story structure owes a lot to Agatha Christie's *And Then There Were None*, where an isolated group of people are killed one by one. The structure also has similarities to slasher movies, and places this firmly in the 'horror' camp alongside the more obviously Gothic stories (*eg Pyramids of Mars* or *The Brain of Morbius*) associated with producer Philip Hinchcliffe's time on the programme. The story is tense, claustrophobic and extremely disturbing in parts – Toos begging for her life is worthy of a horror film rather than a family teatime entertainment show.

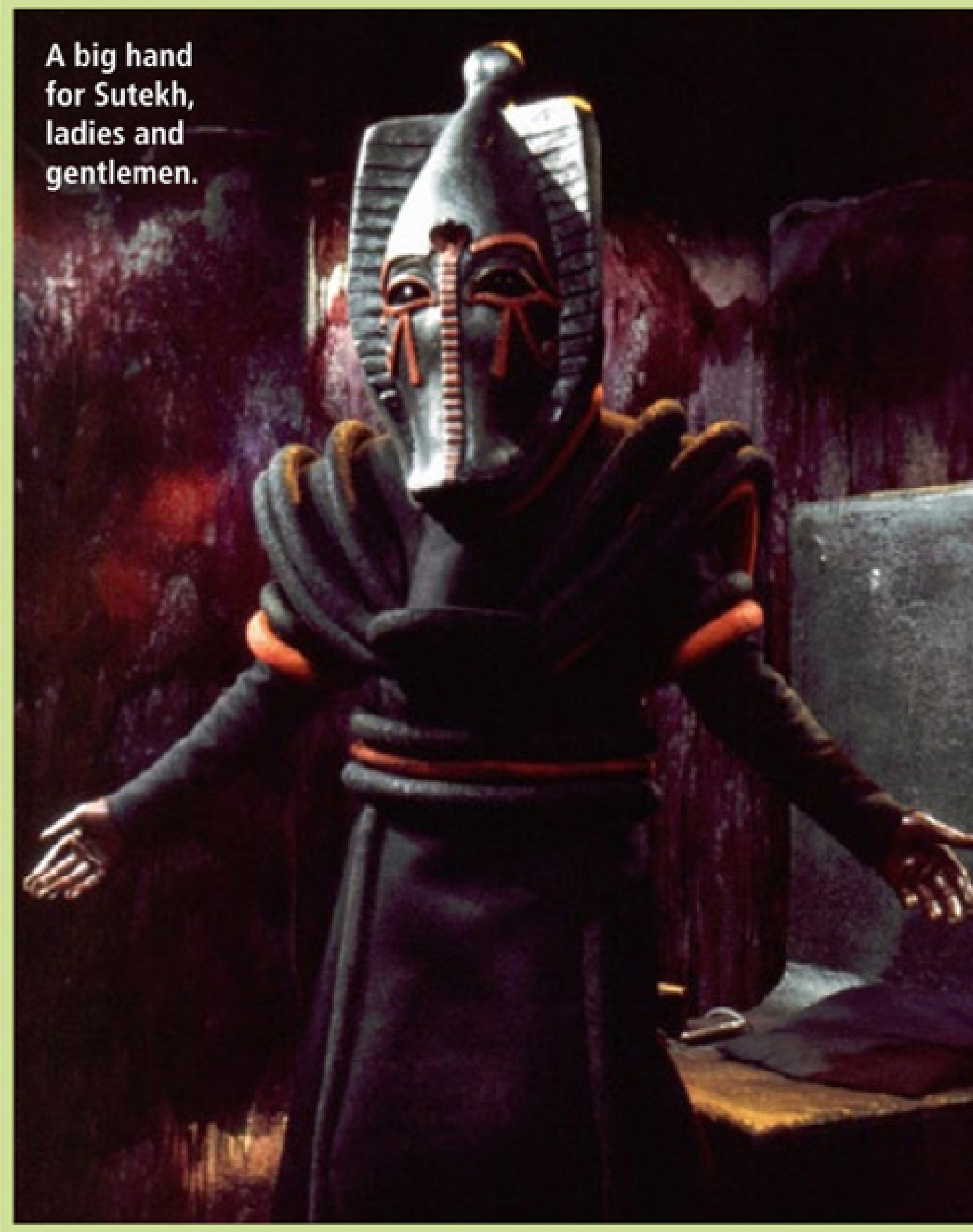
So many good things! The Doctor exposes the shortcomings of a purely logical and literal mind when he demonstrates to D84 how Taren Capel could have substituted himself for a member of the crew, and the literality is mirrored elsewhere, sometimes humorously, as the Doctor (deliberately) and Leela (innocently) make literal replies to questions, and D84 vocally insists that he cannot talk. The robot's-eye-view shots are very effective. The Doctor being buried alive is a cliffhanger that adds an extra layer of claustrophobia to an already claustrophobic atmosphere. "Please do not throw hands at me" and "I heard a cry" / "That was me" were apparently unscripted but are wonderfully quotable, as is the scripted and beautifully delivered description of a Laserson probe: "It can punch a fist-sized hole in six-inch armour plate or take the crystals from a snowflake one by one."

What about the murder mystery? Yes, it's fair to point out that careful watching and listening can reveal the culprit earlier than would be ideal (although it'd be very interesting to find out how many people who watched it on broadcast, without the benefit of pause or rewind, spotted whodunnit), but there are clever touches in the script to conceal the murderer's identity, such as SV7's "I will kill the others" rather than naming specific crewmembers, as well as red herrings – Zilda's accusation of Uvanov, and Leela's warning that Poul isn't what he seems. The moment of revelation, as Taren Capel's mad scream dies away and we see how he has made himself look like a robot, is satisfying, as is the clever conclusion as he's hoisted by his own petard. Overall, *The Robots of Death* is a masterpiece. A beautiful, entrancing masterpiece. **JACQUELINE RAYNER**

4

PYRAMIDS OF MARS

STARRING TOM BAKER | FIRST SHOWN: 1975



A big hand for Sutekh, ladies and gentlemen.

So *Pyramids of Mars* has done it again. While others have fluctuated over the years, rising and falling in favour and fashion, or pushed down the pecking order by new entries in the hit parade of classics, *Pyramids* has held firm: a permanent fixture in your top ten ever since **DWM** first did this back in 1998.

So what's the magic ingredient? *Pyramids of Mars* is certainly a strong and effective serial, but among those perennially popular early Tom Baker stories, is it really all that outstanding? Even those who adore *Pyramids* – and I do – will often confess upon cross-examination that's it's not even their favourite of that season, perhaps finding *Zygons* a dash more atmospheric, or *Morbius* a trifle more cerebral, or *Seeds* a bit more ambitious. Yet it's *Pyramids of Mars* which has become the totem of the revered Hinchcliffe era: there it stands, bang in the middle of those three terrific seasons, epitomising everything that they achieved.

I think there's some interesting light to be shed on the peculiar appeal of *Pyramids of Mars* if, just for fun, we set it alongside its most obvious counterpart in the previous era. Dominating Jon Pertwee's second season, *The Dæmons* is similarly regarded as the acme of its period, capturing the ethos and essence of the time – and once you start thinking about these two stories side by side, the similarities just keep on coming. Rural English setting? Check. A doomed professor cutting into an ancient tomb? Check. A sinister, bearded newcomer summoning up an alien superbeing, dormant for centuries and immortalised in the demonology of human superstition? Check. An invisible barrier removing all chance of help from outside? Check. Deadly sidekick monsters animated by the alien power? Check. A plucky local eccentric chipping in to help? Check. Seriously bad news for a historic building in the final reel? Check check check. Don't stop there; carry on at home. There's plenty more.

So much for the similarities: now let's play spot the difference, because here's where we might begin to see how *Pyramids of Mars* stands for a particular kind of *Doctor Who*. For all its supernatural overtones and diabolical manifestations, *The Dæmons* goes out of its way to be comforting. There are jokes, lots of them, and they're good ones too. The whole affair is filtered through the reassuring group dynamic of that much-loved UNIT family. There are cups of tea and corned beef sandwiches, and there's "chap with wings" and "stir your stumps" and "a spare lemon waiting for the squeezer". I don't say any of this to denigrate a brilliant *Doctor Who* story; merely to point out how different it all is from another brilliant *Doctor Who* story. There's almost nothing cosy or comforting about *Pyramids of Mars*. While Azal bellows his lines at the top of his voice, Sutekh issues his threats in a silky whisper. Jokes are few and far between, and when they turn up at all they tend to be of the gallows variety: from "Lost her head, poor thing" to "Must have been a nasty accident", from "Perhaps he sneezed" to "One false move and you'll never know the time again", the rare moments of levity are shot through with images of violence and death.

Talking of which, while *The Dæmons* offers up a few carefully clinical demises – mostly by vaporisation or exploding helicopter – *Pyramids* dispatches its supporting cast in unrelentingly horrible ways. There's no happy Maypole-dance ending here for the story's cuddly Miss Hawthorne equivalent, who is ruthlessly murdered halfway through Part Three. The alien god's henchman isn't an enjoyably charismatic villain-you-love-to-hate, but a reanimated corpse with a nasty line in chargrilled strangulation. And consider Ernie Clements, another of the story's Pertwee throwbacks. He's a local yokel in the tradition of Sam Seeley, Farmer Squire and Pigbin Josh, but once again, the similarity only emphasises the difference: give or take a pratfall at the energy barrier, there's no low comedy here, no "Ooh-arr", no "Nothin' so tasty as a fresh rabbit", no "It were just about 'ere where that doodlebug fell". None of that flummery: just a mounting sense of horror, a grim mutter of "Murdering swine", a doomed assassination attempt, and finally a terrible death.

At the heart of it all is Tom Baker, hitting the apogee of his early portrayal: according to legend it was his prickly working relationship with director Paddy Russell that did much to set the tone, but whatever the reason, throughout *Pyramids* Tom barely cracks a smile, preferring to glower and glare and sulk. Elisabeth Sladen occasionally defuses the tension with a spot of sly comedy, but more often she follows Tom's lead, picking up the prevailing atmosphere and running with it. There's no darker Sarah Jane moment than that quiet, no-nonsense "I know what I'm doing," as she shoulders a rifle and prepares to blow away a box of gelignite – an image commemorated in all its surly, lip-curling power on the original cover artwork of the *Pyramids* novelisation.

Never again was Tom Baker's Doctor quite so brooding, quite so moody, quite so dark. By the end of this season he had perfected a new recipe, disarming his enemies with a smokescreen of facetious tomfoolery to mask his serious intent. There's none of that in *Pyramids*, although the blissfully timed enter-and-exit gag in the final episode – improvised by Baker and Sladen in the studio – begins to point the way. Most would argue that once the right balance was found, the humorous counterpoint brought out the very best in Tom's Doctor. But we'll always have a fascination for the darker notes of those early days – the sombre, shadowy Doctor we glimpsed on Skaro, Zeta Minor and Tulloch Moor. *Pyramids of Mars* is the final and most brazen blast of that particular trumpet. I think that might be why it feels so special. **PHILIP MacDONALD**

'Never again was Tom Baker's Doctor so brooding, so moody, so dark...'

The Doctor and Sarah decide to take explosive action.

3

THE TALONS OF WENG-CHIANG

STARRING TOM BAKER | FIRST SHOWN: 1977

Doctor Who was born on a fogbound London street. The fog was wafted in by hand and the street built under the hot lights of Studio D at Lime Grove, but let that pass. Without that miasma, its lead character might have mustered some dramatic first words, instead of a coughing fit – the rattle of an old man's lungs at war with the bad air. And perhaps, in later years, when the TARDIS made landfall in Dickensian Cardiff or Sweetville, or on a backstreet stickered with posters for Li H'Sen Chang, Master of Magic and Mesmerism, it would have felt less like a homecoming.

The Talons of Weng-Chiang has yet to shred our flesh, but its claws are sunk deep in our carcasses. It is a fixture of the *Doctor Who* top ten. Ever tried not to put it in yours? It's *impossible*. The story is sharp with memorable imagery, made sharper by a script that encourages the viewer to invent even more. It gives you, for instance, a squealing *papier-mâché* imp that lurches out from behind the dining-room door – but Robert Holmes' dialogue puts other pictures into your head: little Mr Sin crouched beneath the folds of George Litefoot's freshly-starched shirts, or pursuing the Commissioner's children through a snowbound palace in fifty-first-century Reykjavik, or prosecuting those unspeakable acts that nearly cause the Sixth World War. More delicate images, too: fire-crackers snapping at the funeral of Brigadier-General Litefoot; the Taoist heaven where Li H'Sen Chang's ancestors smile and wave on a Willow Pattern bridge; Sergeant Quick taking off his helmet and saying "Don't mind if I do" to a tearful Nellie Gussett.

Some dramas struggle to convince you of the reality of the characters on the screen. I went to see *Transcendence* the other week – a richly-budgeted Hollywood film that stars Rebecca Hall, Johnny Depp, Morgan Freeman, Paul Bettany and Cillian Murphy. Never have five actors standing in a room seemed more like five actors standing in a room. Emma Buller, Six-Gun Sadie, Mrs Samuelson, Mrs Hudson, the soldiers of Tongzhi – the minor, silent and absent *dramatis personae* of *Talons* – have much more vitality. They've lived in my head for decades, as tenaciously as any character dreamed up by Dickens.

This may be because Robert Holmes wasn't just a great writer, he was a great Victorian writer. So great that he didn't require a hurdy-gurdy or a hansom cab or a cobbled alleyway to do his work. *The Power of Kroll*, for instance, is a Rider Haggard story in a watery lunar setting. *The Sun Makers* is an extravagantly Dickensian enterprise: the waifish Cordo and the well-fed Gatherer Hade are Oliver and Mr Bumble; the Usurian Pluto is a concrete extension of the debtors' prison from *Little Dorrit*; the Collector is Grandfather Smallweed, the money-lender from *Bleak House*. I'd lay a toffee to a talmar on that. Or a guinea to a gooseberry.

Leela faces a threat from the terrifying Mr Sin.

The Fourth Doctor and Leela dress for Victorian London.

The villain of the piece, Magnus Greel.

Talons takes place in a nineteenth century of the imagination – a world constructed with slithering or gilded images borrowed from Gustave Doré, Conan Doyle, Sax Rohmer, Hammer studios and *The Good Old Days*, the BBC's Sunday night out at the music hall. It's coloured, too, I suspect, by Holmes' army experiences in Burma – from which he brought home the little figure of a Chinese god that presided over a corner of his living room, and memories, unshared with any interviewer, of the Chindit campaign against the Japanese. But the story's real power, I think, is derived from our sense of the distant place from which its principal villainous characters come, and which we are not permitted to visit.

As described by those who know it, the fifty-first century is a dark mirror of the Victorian world. It is, in part, the future that the Victorians most feared: one brought low by atavism, degeneration, bad science, and the forces that Empire couldn't restrain. Is Magnus Greel's Iceland also lit by gas and powered by galvanic batteries? Is his time technology really made from lacquered bronze and carved wax? Or has it just acquired a Victorian veneer? It's a question that might be answered by, say, a tall chap in a deerstalker who flies between the stars in a room that might be an attic chamber in the house of a minor Pre-Raphaelite: wood panels, stained-glass windows, a shaving-mirror balanced on a roll-top writing desk. A man who, if he had been born into the twisted lunacy of a scientific dark age, might also have found himself hunched over a lab bench, watching the play of Zygma energy, and hoping for glorious success.

Here he comes, coughing out of the fog. A fugitive from the far-flung future, whose old body is wearing a bit thin. A scientist who, with an unearthly companion at his side, jumps into a rackety old time machine and ends up in London in the deep, deep past. A wanderer in the fourth dimension, living pseudonymously in a dark corner of the East End. Magnus Greel, the Butcher of Brisbane, tolerates the nineteenth century but he doesn't enjoy it. But one day, he shall get back. One day. One day. **MATTHEW SWEET**

2

CITY OF DEATH

STARRING TOM BAKER | FIRST SHOWN: 1979

A spaceship model, blessed with nifty moving parts, explodes successfully – even spectacularly – on a well-realised cauldron of a landscape. Up the top of the Eiffel Tower, Tom Baker and Lalla Ward attack every line of dialogue with the excitement of being on day one of their holidays. At Dupleix Métro Station, a train pulls in accompanied by the best-ever incidental music, mustering like it's never mustered before. And then (you don't need me to tell you this) for no reason at all John Cleese and Eleanor Bron waft in.

City of Death knows it's something special. It communicates that with every aspect of its being. It's as if, from conception, the four-parter from 1979 was designed to be received with best-ever viewing figures and awarded a permanent seat at *Doctor Who*'s top table. It doesn't matter what comes next; we'll always have Paris.

Despite filming in an unusually cloud-locked City of Light, everything seems tinged with sunshine. Everyone is happy. This is going to be the time of their lives. Sure, the Doctor has been here before, but *Doctor Who* hasn't. In fact it's rarely gone beyond the Home Counties. So the excitement cannot be contained. "Never mind the time-slip," says our hero, "we're on holiday!" And thus we have *Doctor Who*'s version of those old sitcom specials, wherein cast and situation are spuriously transplanted to a foreign location just... just because it's a special.

The last of the Jagaroth seals his own fate.

> **'It's *Doctor Who*'s version of a sitcom special...'**

But that's not how the ensemble felt at rehearsals. Guest star Julian Glover (Count Scarlioni/Scaroth) says their initial reaction to the script (exquisitely bodged together at the last minute by Douglas Adams and Graham Williams from an outline by David Fisher, and put out under a pseudonym) was that it was "slow and pedestrian". Tom Baker led the company in tweaks and refinements. How profound they were and whether or not they were ever really required, it's hard to tell, but this process of collaboration is perhaps why he, in particular, appears so committed to the production. That vigour and delight as Tom and Lalla chew over *their* repartee. Then later, the Doctor arrives in Leonardo's home, picking up the artist's odds and sods as he strolls around, turning over that, taking a sniff of this, really inhabiting the moment. True, there's maybe one too many scenes of our hero tearing it up in Scarlioni's drawing room, and when he kicks off again in Part Four, it does feel as if we're caught in a time-slip. But it's entirely forgivable. Tom's having a ball.

The Doctor and Romana take a holiday in Paris.

In contrast to this, Glover plays the baddie with an unusual conviviality, delivering much of the Count's dialogue with the reassuring tone of a children's TV presenter. Striding through the regular bombardments of madness, he is often the most reasonable figure on screen. There are moments, of course. Gently cajoling Kerensky, or needling the Countess as if having the upper hand in a tiny spat about whose turn it is to make a brew: "No, my dear. *You* tell Hermann." And although there are clues to his real identity – specifically his sweet devotion to the colour green (his matching cravat and pocket hankie, that kimono, that glass of crème de menthe) – it's still an appalling shock when he claws open his own face at the end of Part One.

What *City of Death* has, it has an ethos, a life. A reality that underpins it. Sure, it's a screwy reality – wherein gangsters tout guns in public and wear black hats, and we only encounter one person with a French accent (that tour guide in the Louvre) during our runaround in Paris – but it's superbly crafted.

There's an exchange between the Doctor and the Countess at the end of the story which I believe demonstrates this. When he asks her how long she's been married to Scarlioni, she hedges a reply: "Long enough." It makes him smile. "Long enough?" he echoes back. "I like that. Discretion and charm. So civilised. So terribly unhelpful." Her turn again: "Discretion and charm. I couldn't live without it, especially in matters concerning the Count." And so they continue, fencing around this phrase – until one draws blood. "Every man must have his hobby," parries the Countess as the Doctor lists her husband's crimes. "Man?" he says, making his strike. "Are you sure of that? A man with one eye and green skin, eh? Ransacking the art treasures of history to help him make a machine to reunite him with his people, the Jagaroth, and you didn't notice anything? *How discreet, how charming*." It's killer isn't it? A beautifully-honed duel, based around the unlikely theme – for *Doctor Who* anyway – of discretion and charm. *City of Death* maybe doesn't have so much of the former, but it's overflowing with the latter.

The charm of Duggan, who is perhaps the only strong-arm in the programme's entire history who doesn't end up learning violence solves nothing. The charm of Dudley Simpson's travelogue music, which manages to evoke the essence of Paris without ever reaching for an accordion. The charm of Romana, opening the Countess' Chinese puzzle box with a couple of unlikely twists and a chuckle, and wondering where the *Mona Lisa*'s eyebrows have gone.

For some reason, **DWM**'s readers haven't yet voted it the very greatest *Doctor Who* story of all time. But that's okay. *City of Death* is on holiday. It's having a high old time. It doesn't care. It's *Doctor Who*'s true original. Put any other adventure under the X-ray and you'll find, written across it in felt pen: 'THIS IS A FAKE'. **GRAHAM KIBBLE-WHITE**

1

GENESIS OF THE DALEKS

STARRING TOM BAKER | FIRST SHOWN: 1975

The Doctor is dealt a bad hand in *Genesis of the Daleks*. His mission to avert the creation of his arch-enemy is doomed to failure. The many children watching knew that the Daleks would survive and remain as evil as before. Even a journalist for *The Guardian* twigged, noting at the time that events were “getting ever tougher for the Doc in the one he's bound to lose.” Not only is the Doctor on a hiding to nothing, but he struggles to impose himself on the events unfolding on Skaro, is a mere spectator for much of the action, and eventually, yes, he loses.

Not, you'd think, a recipe for a popular favourite. And yet this story is so many things – a messy exercise in moral philosophy, a bleak parable, a war film and a creation myth – that it dominates the 1970s and is always there, or thereabouts, at the top of Fan Surveys. Like *Citizen Kane* it may slip down the charts once in a while, but all the evidence suggests that it will remain one of a handful of stories regarded as the very best of *Doctor Who*.

Pretty much everything about *Genesis of the Daleks* was unexpected, not least the fact that it represented such a return to form by its author. Critics often sneer unfairly at Terry Nation, but it's hard to deny he'd slipped into a bit of a rut with stories such as *Planet of the Daleks* (1973) and *Death to the Daleks* (1974), and producer Barry Letts was not impressed when, in late 1973, Nation submitted yet another Dalek adventure along much the same lines as those earlier stories.

A gentle word from Letts, coupled with a suggestion that Nation should focus on the origin of the Daleks, seems to have motivated him enough to rapidly develop a new storyline, and subsequently deliver six scripts to incoming producer Philip Hinchcliffe. In fact, there's coincidental evidence to suggest that Nation was so inspired by Letts' notion of an origin story that he wrote it twice – most famously as *Genesis of the Daleks*, but also in 1973's *Radio Times Doctor Who Special* story *We are the Daleks!*, with which it has many striking similarities.

Unfortunately, Nation's scripts for *Genesis of the Daleks* are such an improvement on his preceding stories that some people have leapt to the conclusion that script editor Robert Holmes must have done the bulk of the writing. There is no evidence that this is the case, rather the opposite – Nation submitted good scripts and Holmes did his job by making suggestions and polishing the dialogue. In reality, there's a strong argument to suggest that Nation was at his creative peak at this point, not just because he seized on a new approach to a Dalek story, but mainly because he was greatly buoyed up by the successful commissioning of his own series *Survivors* (1975) which would go to air just a few days after *Genesis of the Daleks* had completed its first transmission.

Part of the continuing appeal of the story is in its moral complexity. Great claims have been made for the famous “Do I have the right?” scene, where the Doctor agonises over whether he should take his chance and wipe out the Daleks before they've even lived. Some have identified the dilemma as sharing similarities with scenes in Dostoyevsky's novel *The Brothers Karamazov*, which had been filmed by Ivan Pyriev and released theatrically in London in early 1972. Others have rightly said that the scene dramatises a familiar philosophical debate about consequentialism versus deontology, or more straightforwardly whether the end can ever justify the means.

Regardless of the origin of the scene, the power comes from its simplicity – the Doctor stares at two bare wires while Sarah, like an attractive Jiminy Cricket, tries to persuade him to do what she sees as the simple thing, but which in fact could hardly be more complex. This quandary gets to heart of what the programme is about, and resonates still whenever the series explores the consequences of the Doctor's actions.

Davros tests out his brand new Mark Three Travel Machine.

The Doctor mourns the loss of his friends.

> ‘What alleviates the bleakness is the warm relationship between the Doctor and his companions.’

These moral issues are made all the starker in *Genesis of the Daleks* because from the start of the story it's clear that the Doctor and his companions have been plunged into a world almost entirely populated by psychopaths. As the narrative progresses, formerly hostile individuals such as Ravon and the other Kaleds, the Thals, and even some of the scientists from the bunker become allies of the Doctor, but they are corrupt inhabitants of an ethical vacuum, and only Sevrin the Muto can be classed as an appealing character.

What alleviates some of the bleakness of this world is the wonderful relationship between the Doctor and his companions. Both Sarah and Harry act like the Doctor's friends and equals: they are a team. When the Doctor thinks they have both died in the Kaled dome, his anguish is vivid: “I sent Sarah and Harry in there,” a powerful moment that incidentally features as the climax to Side One of the LP version of the story – surely the greatest cliffhanger that never was. The performances of Tom Baker, Elisabeth Sladen and Ian Marter are among the best in the series' history, and their chemistry has never really been matched. They take the viewer into the moral squalor of Skaro, and simply by being brave and occasionally humorous (“What, no tea?”) they lead us out of it again.

But there's no getting away from the main reason for the story's popularity. It's quite rare for characters from *Doctor Who* genuinely to percolate into the nation's consciousness, and allow fans to mention a monster and be confident that a non-specialist will know what they're talking about. The Daleks, the Cybermen and the Weeping Angels all managed it, but Davros was a phenomenon back in those pre-social networking days when the newspapers featured a *Doctor Who* article once in a blue moon if we were lucky.

Davros was popular for all sorts of reasons, first and foremost because he looked (thanks to designer Peter Day and sculptor John Friedlander) absolutely terrifying, but also because Michael Wisher graced the series with the best guest actor performance there had been up until that point, and it's yet to be topped. The stillness and intensity he brings to the role is in part thanks to a couple of weeks' rehearsal with a paper bag over his head, and never before has a paper bag (aside from the one owned by Eric Morecambe) done such sterling work in the name of entertainment.

The really striking thing about Davros is that he's clearly the star of the show; in the narrative, he is the prime mover. He shows no great interest in the Doctor, seeing him and his knowledge of the future as simply a way of strengthening the Daleks. Every one of Davros' plans comes to fruition. He destroys the Kaleds, massacres the Thals and finally tricks the rebel scientists in the bunker by setting a Dalek ambush. When he finally (sort of) dies, it's not because of anything the Doctor does; rather he's turned upon by his own creation in the last five minutes of Part Six. That's rare for a *Doctor Who* villain, and even more unusual are those moments where Davros almost seems sympathetic. When he appeals to a scientist called Kravos (“In your chest is a tiny instrument that I designed. It keeps your heart beating. Would you now turn that heart against me?”), it opens up a whole new angle on Davros. He's a mad scientist, but he interacts with people and has a history with them, which he lacks in subsequent stories.

Sarah Jane is helped by friendly Muto, Sevrin.

We're particularly spoiled by *Genesis of the Daleks* because it doesn't just have the greatest villain of all, but also the best sidekick. Nyder, played arrestingly by Peter Miles, has so many memorable lines that he's now become more of an excuse for a drinking game than a character. His first scene sums him up, and his pithy statement, “We'll find out what's different about them – by autopsy,” established him immediately as the henchman's henchman.

Nyder is also the character that most explicitly draws our attention to the parallel between the Kaleds and the Nazis, mainly due to his uniform, but also because of the Iron Cross he wore in some scenes. At the time, the references to World War II seemed perfectly normal. During the first transmission of *Genesis of the Daleks*, the repeat run of a BBC series called *Colditz* (one episode of which featured Peter Miles as Sturmbannführer Schmelling) was just coming to an end. This was usually shown in the Sunday evening, family-viewing slot, much as *Call the Midwife* is now, and so the imagery and setting of *Genesis of the Daleks*, even the shocking opening scene featuring soldiers shot down in slow motion, was not that unfamiliar. It was just unusual for *Doctor Who* and emphasised that the programme had changed dramatically from the Third Doctor's era.

Only a year or so before, Terry Nation had written *Death to the Daleks* which featured, amongst other things, a major character being brutally killed with an arrow at the start of Part Two, and a climax involving a suicide bomber. Nation always wrote tough and brutal scripts, but the dialogue took the sting out of them, and the productions tended to concentrate on getting the Daleks into view as quickly as possible and letting the humanoids mill around them.

In *Genesis of the Daleks*, the titular enemies are on screen for around 15 minutes, and David Maloney, an excellent director, had the space to concentrate on the actors' performances and create as convincingly grim and claustrophobic a world as the new producer demanded. *Doctor Who* has never really been the same since, and the story opened up an ongoing debate as to how ‘adult’ the show should or could be. This influence has been a mixed blessing at times, but the popularity of the original has barely wavered.

Very few television writers make a lasting impression on society. Terry Nation did it once when he created the Daleks back in 1963, and he did it again in 1975 when he showed their fictional creation in the series. *Genesis of the Daleks* was made when the BBC drama-making machine was at its height; the teething problems of the early days of television drama had been consigned to the past, and the changed environment of single-camera productions and independent companies were still to come. It's an exemplary BBC drama production of the 1970s, not just good *Doctor Who*. As the years go by, old and new fans continue to relish it in all its grim majesty, and it takes its rightful place as the supreme story in the universe. **JOHN WILLIAMS**

DOCTOR WHO

THE FIRST 50 YEARS

THE 1980s

The decade of *Buck Rogers*, *Moonlighting* and *Star Trek: The Next Generation* also brought us many more fantastic episodes of *Doctor Who*...

INTRODUCTION BY **PETER GRIFFITHS**

> 'As Doctors came and Doctors went, there were many triumphs – stories that are the equal of any before or after...'

If the 70s was a time of stability for *Doctor Who*, the decade of Margaret Thatcher presented a more challenging landscape. But even as Doctors came and went amid behind-the-scenes unrest, there were many triumphs – stories that are the equal of any before or after.

Star Wars and its sequels cast a long shadow, so the show was under pressure to look better than ever. Some of the slickest and shiniest *Doctor Who* stories were the result, and sometimes they looked brilliant. Producer John Nathan-Turner was a showman, and his production style was fast and flashy, like a conjurer's tricks. As with any trick, a lot of effort went into making it look easy – and for money reasons alone, *Doctor Who* wasn't an easy show any more. An easy target, perhaps.

As JN-T valiantly kept the programme's machinery in motion, his script editors left their marks. Christopher H Bidmead's show talked up science and seriousness, while Eric Saward's fed the *A-Team* generation's appetite for spills and thrills. (And in *Logopolis* and *Earthshock*, each man successfully distilled his own approach.) Andrew Cartmel then shook up the format with offbeat ideas and denser scripts, and the series once again set trends rather than following them – so much so that some of Cartmel's innovations informed the show on its return in 2005.

Doctor Who in the 1980s was not any one thing. It was an action movie and a social satire and a historical runaround and a nostalgia-fest and a space opera and a black comedy (and that's just Season 22). But diversity can be a strength, and the stories were always colourful and energetic. Mining the show's history became routine and, as we'll shortly see, it sometimes paid huge dividends. But at the end of the day, all viewers really wanted were satisfying adventures – which brings us to the decade's top 20...

Bubbling under...

Let's begin our 80s countdown with Numbers 20 to 11...

20 CASTROVALVA
The Fifth Doctor's début adventure, set in a land of make-believe, is still "Absolutely splendid!" according to voters.

19 MAWDRYN UNDEAD
The return of the Brigadier after eight years, and a clever plot set in two different time-zones, sees this popular 1983 story perform strongly in the survey.

18 WARRIORS' GATE
This stylishly directed tale from 1981 – which saw the departure of Romana and K9 – still packs quite a punch.

17 SNAKEDANCE
1983's sequel to *Kinda* sees the Mara return in a sophisticated and poetic story about tradition and superstition.

16 THE VISITATION
This Peter Davison story, which explains how the Great Fire of London was started by a gang of Terileptils, is still hot stuff!

15 STATE OF DECAY
Hammer horror mixed with hard sci-fi is the perfect mix for this story from Tom Baker's final series.

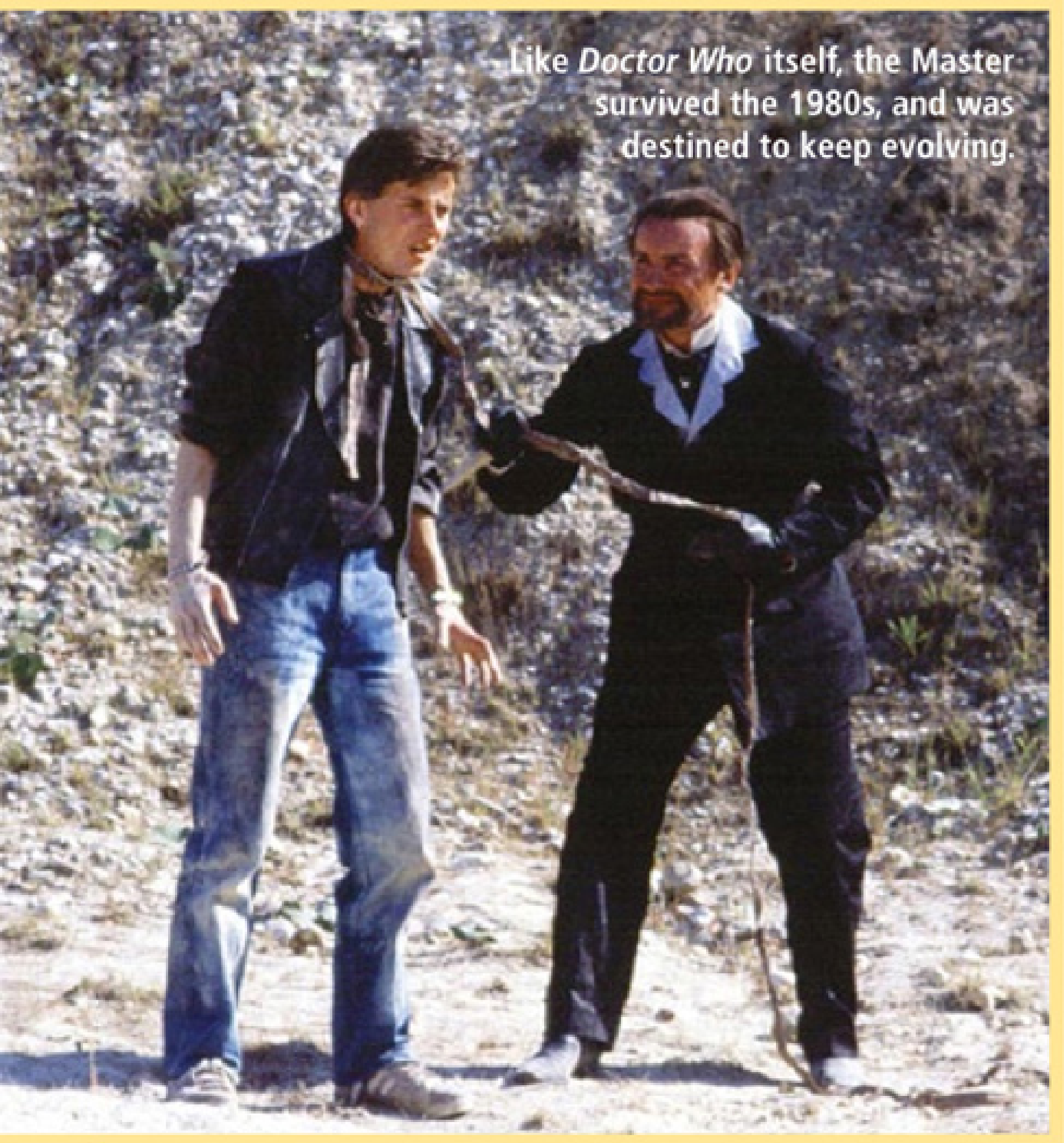
14 THE GREATEST SHOW IN THE GALAXY
"Entertain us!" This gem from 1988 certainly did that. With its creepy circus clowns and a carnival of colourful characters, it scored very highly with the judging panel.

13 RESURRECTION OF THE DALEKS
The Fifth Doctor's sole encounter with his oldest enemies was a blockbuster adventure, ending on a tearful note as Tegan left the TARDIS. Sniff!

12 THE KEEPER OF TRAKEN
The shock twist of the Master's return is just one reason why Tom Baker's penultimate story is so highly regarded.

11 GHOST LIGHT
The final *Doctor Who* story to be made in BBC Television Centre is a creepy affair set in a nineteenth-century house – and it still sets your spines tingling.

TURN THE PAGE FOR THE 1980s TOP TEN!



Like *Doctor Who* itself, the Master survived the 1980s, and was destined to keep evolving.

10 SURVIVAL

STARRING SYLVESTER McCOY | FIRST SHOWN: 1989

For many, *Survival* was the first time the Doctor had come home. Set largely among the northwest suburbs of London, this was *Doctor Who* on virgin soil. Over the last 26 years, when the TARDIS had arrived on present-day Earth it had been in labs, near giant gasometers, or in stately homes or tea-towel villages. With the final episode of this tale even venturing into the front room of a council high-rise, the Time Lord was finally stepping through into something that felt like *our* world. A front room with a couch and a telly, from where we might, ourselves, be watching the programme.

A lot has been written about the way the final story of *Doctor Who*'s original run foreshadowed the form the series would take upon its return, and all of that's true. Nonetheless, it's not really where *Survival*'s at. Not really. The Doctor who'll be scrolling through the EPG in the Powell Estate in 2005's *Aliens of London* is equipped for modern Britain, but his seventh incarnation isn't quite there. And neither is his series.

Although the story comes with planning permission for a youth club, a pub, a corner shop and a tower block it has an allegorical storytelling style where everything and everyone contributes to the central theme (much like *Ghost Light* from the same year). There are well over a dozen mentions of 'surviving' and 'survival' in Rona Munro's script. This doggedness about the message is perhaps of its time, as subtle as gothy hunt saboteur Ange rattling her collecting tin. But it's smart and it's thought-provoking, a more accurate foreshadowing, perhaps, of a series that was sharpening its claws for the 1990s.

That could have been a lean and mean *Doctor Who*, wringing value for money out of its storytelling and production. Even the Master, by then a bloated Baron Hardup, seems to have been put through boot camp for *Survival*. Anthony Ainley's performance is his finest since *Traken*. But natural selection didn't work out that way. *Doctor Who* had to disappear for a while and evolve.

In a burst of energy the Doctor has escaped from an apocalyptic struggle on a far-off world with his arch-enemy. He looks around blearily at his environs, calibrating his new location. Bleasdale Avenue, Perivale. The real world. And then gets to his feet. "Home," he says. **GRAHAM KIBBLE-WHITE**

9 ENLIGHTENMENT

STARRING PETER DAVISON | FIRST SHOWN: 1983

Writer Barbara Clegg certainly caught script editor Eric Saward's attention when she pitched the idea of a *Doctor Who* story featuring galleons in space. Producer John Nathan-Turner also loved the concept, and it was decided that *The Enlighteners* (later retitled *Enlightenment*) would form the climax of the so-called Black Guardian Trilogy. Despite having a troubled gestation period due to industrial action that necessitated some recasting, *Enlightenment* emerged as a triumph thanks to its stunning visuals, mysterious storyline and great performances.

One of the strengths of *Enlightenment* comes from Clegg's admirable refusal to explain much about either the Eternals or the race itself. Captain Striker – brilliantly played by Keith Barron – is fluent in gnomic utterances and general opacity, at one point simply saying to the Doctor, "Do not ask me... I will not tell you." Part One is particularly enigmatic, and the cliffhanger, in which it's revealed that the ships are racing in space using planets as marker buoys, is up there with the very best. Fortunately, Mike Kelt's visual effects are up to the concept, and the later scenes set on deck are impressively atmospheric.

The story takes a startling turn at the halfway point, with the introduction of Lynda Baron as Captain Wrack, who knows how to throw a good party, especially with Malcolm Clarke's wonderful incidental music acting as the soundtrack. These boisterous scenes on the *Buccaneer* are such fun that it's a real shame when the race ends and the White Guardian abruptly dismisses the Eternals back to the endless wastes of eternity.

By the story's conclusion, Turlough has made the right choice and the Black Guardian has been temporarily defeated. But *Enlightenment* is so much more than just the final part of a trilogy. It's elliptical, strange, memorable and beautiful, and more than merits its place as one of the best stories of the 1980s. **JOHN WILLIAMS**

8 REVELATION OF THE DALEKS

STARRING COLIN BAKER | FIRST SHOWN: 1985

Revelation of the Daleks is a black comedy, and *Doctor Who* fans certainly needed a dark sense of humour when it was transmitted back in 1985. The series had just narrowly avoided being cancelled by the BBC, but *Revelation of the Daleks* was the last story shown before *Doctor Who* was 'rested' for 18 months. At least it went out with a bang, as it was the most popular adventure of Season Twenty-Two, and has maintained its high standing by coming in at Number 8 in the top stories of the 1980s.

Writer Eric Saward was never happy with his script for his earlier Dalek story, 1984's *Resurrection of the Daleks*, and here he became much more adventurous, taking Evelyn Waugh's *The Loved One*, a satire on the Los Angeles funeral industry, as source material, and combined that with a style highly reminiscent of Robert Holmes, with whom he'd enjoyed working with on *The Caves of Androzani* (1984) and *The Two Doctors* (1985). Director Graeme Harper also returned to the series, and brought his usual panache to Saward's striking mix of violent action and full-on comedy.

There are many highlights in the story, from the reveal of Davros' fake head, to the interplay between Eleanor Bron's Kara and Hugh Walters' Vogel, but best of all are William Gaunt and John Ogwen's respective turns as Orcini and Bostock. The two are responsible for some big laughs, but also the most tender scene as the once-noble knight Orcini cradles his dead squire in his arms before blowing himself to bits in a vain attempt to kill Davros. In a story steeped in death and destruction, it's a bittersweet moment that even manages to eclipse Alexei Sayle's extermination while fending off Daleks with an ultrasonic beam of rock 'n' roll. Over the top? Maybe. Fun? Definitely. **JOHN WILLIAMS**

Prisoners of pirates – in space – in *Enlightenment*.

A classic encounter with Davros from *Revelation of the Daleks* – a high-scoring Sixth Doctor adventure.

> 'There are so many highlights in *Revelation* – including the reveal of Davros' fake head...'

7 KINDA

STARRING PETER DAVISON | FIRST SHOWN: 1982

Kinda is properly scary. *Doctor Who* was often enthralling and mind-expanding but *Kinda* went further, to the dark places of the inside. It is the stuff that nightmares are made of. First of all, there are the scenes with Tegan in her dream world, where she meets sinister looking versions of her fellow travellers before experiencing the ultimate terror of being trapped alone, in the dark, in the video for *Fade to Grey* by Visage. And even though she knows she's dreaming *she can't wake up*.

Then there's the terrifying cliffhanger to Part Two; all the stranger because its resolution is a double bluff, as it is resolved comically only to then become utterly eerie as the lights go out and the Doctor and Todd experience hallucinatory visions. Then there is Hindle's descent into madness, becoming a homicidal, paranoid child, crying out for his mummy and flying into a petulant rage when one of his cardboard men is damaged. And, most frightening of all, there is the montage of the fall of the Kinda, a surreal juxtaposition of modern alarm clocks and indigene ritual, culminating in a shot of Mary Morris as Panna dissolving into something demonic.

With stunning performances from the guest cast and the regulars, a script which embraces themes of metaphysics, religion and colonialism, pacey direction and some extraordinary sound design and music (the electronic scream whenever someone becomes possessed, the echoing, dripping cavern of Tegan's nightmare) *Kinda* is the finest example of *Doctor Who* overcoming the limitations of its budget. **JONATHAN MORRIS**

The Doctor learns the truth about the Mara in *Kinda*.

"It's the end... but the moment has been prepared for." One of the most memorable scenes in *Doctor Who* history.

6 LOGOPOLIS

STARRING TOM BAKER | FIRST SHOWN: 1981

The Doctor has stumbled. It's teatime, Saturday 21 March, 1981, and having been beaten in the ratings war by *Buck Rogers in the 25th Century*, the Time Lord has retreated to a safer, earlier spot in the evening. In most ITV regions he now faces something less malevolent; the teeth and curls of Lennie Bennett, the host of LWT game show *Punchlines*. "Remember what you heard and where you heard it!" is Lennie's catchphrase.

It's the Fourth Doctor's portentous final line we remember. But also Paddy Kingsland's incidental music, which brought us there. The descending melody, then the cautious flutelike synth that quickly finds itself paddling in warmer, more reassuring bass tones, before it resolves into an echo of the *Doctor Who* theme. The fall, the fear, the future. This takes – what? – a minute. The series' longest-serving and greatest leading man is gone. It's the end.

Logopolis discharges this huge responsibility effectively and efficiently. Although Christopher H Bidmead's script is weighted with impending doom – it's here the Cloister Bell first tolls – it never seems intimidated by the importance of what it's got to do. Arguably, it's more concerned with elucidating the writer's concept of a computer programming language as a series of chanting space-mathematicians. That and death – "heat death" (Bidmead has a talent for truffling out brilliant-sounding real-world science) – on an unprecedented scale.

For a while, Tom Baker's final year in *Doctor Who* was considered a bit of an old fusspot. But in the current climate, where D:Ream's former keyboardist gets more 'likes' for his work at CERN, solemn teens with asymmetrical hair tot up millions of YouTube hits and *Doctor Who* itself is at the vanguard of popular culture, it's acceptable to be a bit more serious and science-y. To furrow the brow.

The moment has been prepared for *Logopolis*. It's a story we can love once more without feeling defensive. Thanks to *Buck Rogers*, *Doctor Who* maybe wasn't racking up the big numbers back then, but it was putting them in the show and equating them with grand drama. Block transfer computation, the causal nexus, charged vacuum emboitment, heat death. Kingsland's worried, earnest music. Remember what you heard and where you heard it. **GRAHAM KIBBLE-WHITE**

5

THE CURSE OF FENRIC

STARRING SYLVESTER McCOY | FIRST SHOWN: 1989

The Curse of Fenric is the whole *Doctor Who* package. It's tremendously dramatic and feels important; the stakes are high. It's urgently paced, thanks to brutal editing that got it down to 100 minutes. It's atmospheric – all twilit beaches and wafting dry ice. Plus it has that scene where the Doctor types his own letter of authority signed by the Prime Minister and the head of the secret service. (We've since learned that he's observed Churchill signing his name first-hand.)

However, the story is especially awesome because it features weightier themes than usual. Plenty of 'adult' adventures came before it, and that variously meant clever (*The Deadly Assassin*) or sophisticated (*The Sun Makers*) or violent (*Attack of the Cybermen*). But *The Curse of Fenric* concerns itself with the kind of grown-up ideas the programme never used to talk about.

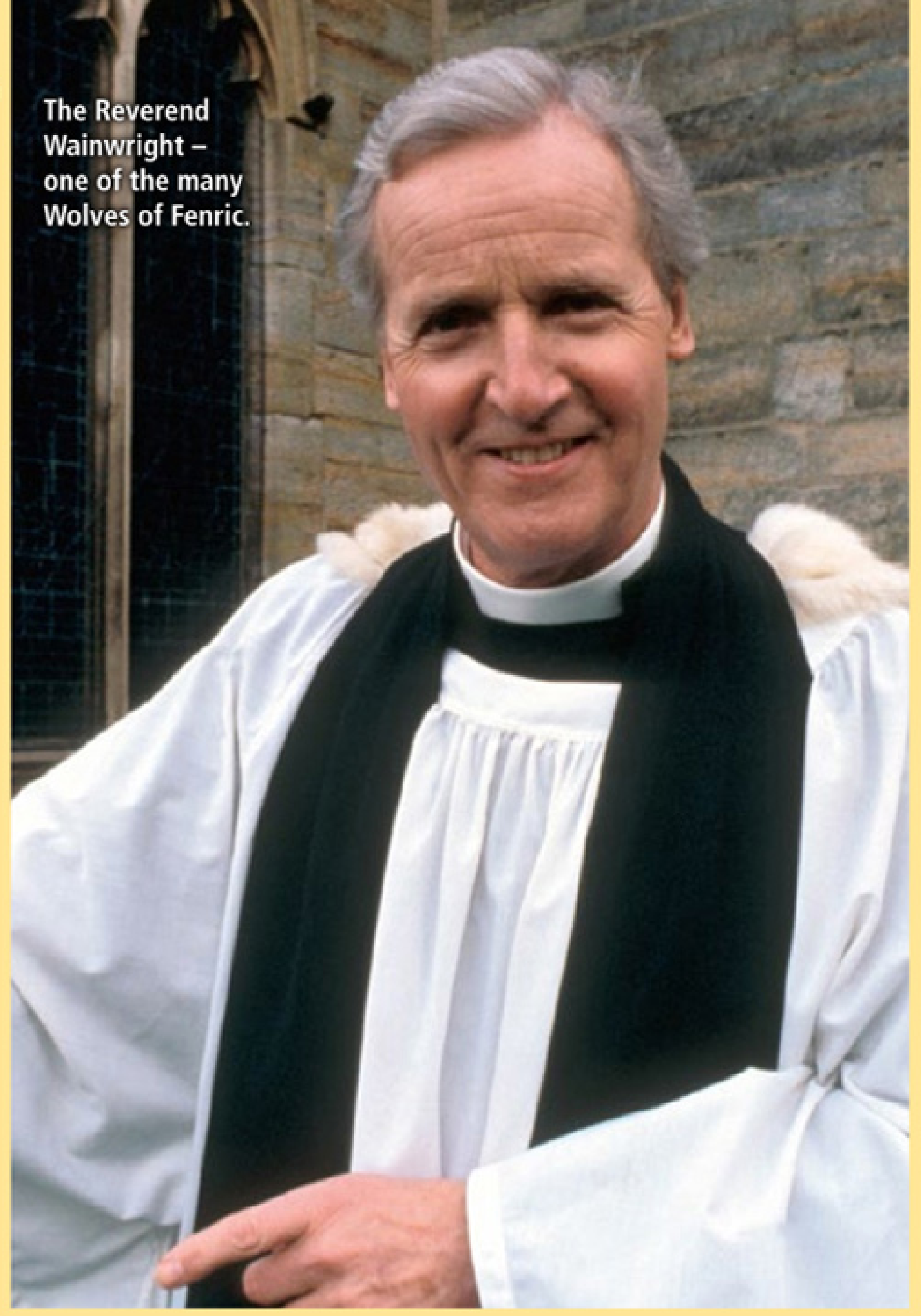
First of all, there's faith. *Doctor Who* doesn't *do* religion – the real-world variety, that is, rather than Exxilons or devotees of Demnos. About the closest it's come to making a statement is when Tavius is revealed to be a Christian in *The Romans*, or perhaps the emotional interlude with *The Old Rugged Cross* in *Gridlock*. *Fenric* doesn't enter the murky waters of organised religion, but it does examine the nature of belief. Faith is at the heart of the story.

Tragic Reverend Wainwright desperately holds on to a belief in intrinsic goodness and hope for the future, but British actions in the war have shaken that to pieces. Soldiers on opposing sides end up having faith in each other. Ace has absolute trust in the Doctor, and he's forced to break it to spring his trap on Fenric. And the Doctor himself reveals his enduring faith in the companions he's travelled with over the years, using it to repel the Haemovores (without giving us a definitive answer on the status of Sara Kingdom, the wretch).

We learn that vampires aren't warded off by a magic artefact or symbol of holy power – it's the faith of the person wielding it that forms a psychic barrier. This rationalisation is a nice fit for *Doctor Who*'s secular universe. It's inoffensive, too – everyone can get on board with the idea that belief is rooted in personal experience and, well, a leap of faith. *The Curse of Fenric* is a more interesting story for exploring that.

Writer Ian Briggs doesn't stop there, though. A bigger *Who* taboo was sex, yet it's everywhere in these episodes – beneath the surface, but there all the same. And because it's presented in the context of 1940s social mores, Briggs gets away with it.

Old gargoyle Miss Hardaker knows that girls who go to Maiden's Point have "evil" in their hearts – not that it worries Jean and Phyllis, since they're no longer "baby dolls" anyway. But the girls' transformation into vampires soon after is played as a sexual awakening. The series had never before offered us a scene like the one where Jean and Phyllis lure a Russian soldier into the water. "Nobody ever forces you... but everybody wants to. Deep down, everybody wants to come into the water. Play with us!" It's a seduction, plain and simple.



The Reverend Wainwright – one of the many Wolves of Fenric.

Faith protects Sorin from the Haemovores.

Later, Ace offends Kathleen Dudman by assuming she's not married, even though she's got a baby. That's a 26-year-old kids' series playing catch-up with changing social attitudes, but it's telling that Ace makes the assumption in the first place. She's not a little girl any more, and at one point says so straight up. She's even given a romance with an older man, Captain Sorin, which feels physical in a way that's new for *Doctor Who*. A lot of ink has been spilled about the scene where Ace flirts breathlessly with an English soldier to aid Sorin's escape, but in truth there's not much to it until the very end, when he reacts to her sudden departure with a pained "You promised!" Promised what, exactly?

Given all of this, it's a shame that the writer's notion that Commander Millington and Dr Judson were gay, and that the former caused the latter's accident in a fit of schoolyard jealousy, is never made explicit. Or implicit, for that matter. Some things were a bridge too far in 1989, though it would turn up in the novelisation the following year.

Despite the new ground it breaks, *The Curse of Fenric* is a thrilling old-style *Doctor Who* story, with as many brilliant moments as you could wish for. Terrific action sequences abound – the attack on the church is perfectly staged. There's an evil figure from the dawn of time (with a nice line in camp asides), malevolent creatures rising from the deep, a furious confrontation between the Doctor and his companion. It doesn't get better than that.

But then there's also Reverend Wainwright quoting *1 Corinthians* when he talks of faith, hope and love. The story is occupied with those same things. As Ace emerges from the sea at the end, having washed away teenage turmoil to become a woman, it feels like *Doctor Who* has put away childish things and done a little growing up with her.. **PETER GRIFFITHS**

4

THE FIVE DOCTORS

STARRING PETER DAVISON, JON PERTWEE, PATRICK TROUGHTON, RICHARD HURNDALL, TOM BAKER & WILLIAM HARTNELL | FIRST SHOWN: 1983

There's something satisfyingly perverse about *The Five Doctors* being chosen to stand tall with the best the 80s has to offer. It's outrageously inauthentic, a homage that's haphazardly tacked together from half-remembered triumphs of the series' first 20 years. First Doctor William Hartnell died not long after the tenth anniversary, and Richard Hurndall's ersatz Billy fails to capture the beguiling star quality of the original. Fourth Doctor Tom Baker refused to participate, and is represented by a few scenes from the abandoned Season 17 story *Shada*. And while Douglas Adams' appropriated dialogue is pleasingly poetic, the excerpts are spliced awkwardly into this new adventure in a way that doesn't make perfect sense. Ten years earlier, *The Three Doctors* had served us with a suitably grandiose Time Lord legend in the shape of Stephen Thorne's Omega; this time around we're introduced to Rassilon. When he's finally revealed – having been talked up over the course of 90 minutes – you could be forgiven for thinking the genie in the lamp had escaped from the rehearsals of a nearby pantomime.

So why is it so popular? There is, of course, an obvious explanation: *The Five Doctors* is fun for all ages. It covers many landmarks in *Doctor Who*'s first two decades with impressive economy; it's a greatest hits package that works as an introduction to those early days for each new generation. For the oldest among us it's a condensed hit of nostalgia, and for those who were children when it was first broadcast, it's nostalgic in itself.

There's some truth in that, of course, but how about this: here, in the midst of the 1980s, we almost have another Pertwee story. Quite properly, it's the contemporary incarnation, Peter Davison, who tracks down the villainous Borusa. The Third Doctor, however, gets all the best scenes, with writer Terrance Dicks cheekily favouring the period when he worked on the show.

> 'Overwhelmingly, *The Five Doctors* is a thrilling reprise of the days of the Third Doctor.'

The Third Doctor and Sarah Jane are reunited in *The Five Doctors*.

Unfairly, Jon Pertwee has been almost entirely edged out of the 1970s top ten by the giants of Tom Baker's tenure. It's certainly no reflection on the quality of the Third Doctor's era, which right now seems more popular than ever. As such, *The Five Doctors* benefits from placing Pertwee centre stage. It may be all things to all people, but overwhelmingly it's a thrilling reprise of the days of the Third Doctor and Sarah Jane Smith, the Brigadier and the Master (albeit a latter-day substitute).

During the course of this feature-length episode there is no shortage of opportunities to re-meet old friends... but of them all, it's the reunion of the Third Doctor and Sarah that is best, as the latter catches her breath following a poorly staged rescue from a vertiginous hillock. "You changed..." says Sarah, as if they'd drifted apart over some difference of opinion. It's a beautiful moment, capturing true affection. Jon Pertwee and Elisabeth Sladen have great comic timing: "You became..." starts Sarah, finishing with the vaguest mime of the Fourth Doctor's distinguishing features. "All teeth and curls?" guesses the Doctor, seemingly aghast. Later, the pair stage a bit of visual comedy as the Doctor loads Sarah up with some conveniently abandoned mountaineering equipment, before striding off with a single coil of wire looped over his arm.

The Doctor and Sarah are also blessed with the most dramatic sequences. Their confrontation with the Raston Warrior Robot – sightless but so perfectly attuned to movement that he'll kill them if they so much as twitch a whisker – is wonderfully tense. As they watch, a bunch of hapless Cybermen wander into the path of the robot, and the Doctor and Sarah make their escape as it rips the patrol to pieces. *The Five Doctors* does, admittedly, have a geeky remit... but it employs a steady stream of action set pieces, such as this one, to keep everyone's attention. The Cyber massacre seems much less gratuitous than swiftly staged battles against Dalek and Yeti, *and* it sneakily serves a fan-fuelled desire for there to be a story where the Third Doctor and the Cybermen finally meet. Or, at least, stand not too far from each other.

Setting the Cybermen aside, however, the Third Doctor's most persistent opponent was of course the Master. The 1980s top ten features no fewer than five stories that feature Anthony Ainley's take on the Doctor's best enemy. Here he recaptures memorable traits from the character's origins in the Pertwee era. His exasperation in having to deal with the Third Doctor is the most evocative. "I didn't realise even you would be so stupid as to make it impossible," the Master grumbles. The Doctor's having none of it. "You," he scoffs, "help me? Rubbish!"

Even when all our heroes – from the 60s, 70s and 80s – converge on Rassilon's tomb in the heart of the Dark Tower, there's unfinished business from the Pertwee era to deal with. He might not admit it, but the Doctor enjoys defusing the machinations of his arch-enemy. If anyone is going to hold a grudge, for all the times the Master has come to Earth with some unspeakably blobby alien menace in tow, it's the Brigadier. The old soldier waits until his *bête noire* is being particularly insufferable, and then punches him in the face.

Having so effortlessly crashed Peter Davison's party, Jon Pertwee is at the heart of the farewell scenes. "I'm definitely not the man I was," says the Fifth Doctor. "Thank goodness." Come on, you love it really. **RICHARD ATKINSON**

3

EARTHSHOCK

STARRING PETER DAVISON | FIRST SHOWN: 1982

Not everyone in this photo is going to get out alive...

There's a great scene in *Earthshock* that is very brief, and it has no dialogue. Tegan has been separated from her trooper friends and is now alone on a space freighter overrun by giant monsters. She's no longer a wisecracking mouth on legs, she's an air stewardess a long way from home, and she grapples awkwardly with a big silly sci-fi gun, trying to find how to make it work. And suddenly, in close shot, a Cyberman grabs her from behind, and she screams out. It's not the well-rehearsed scream for a cliffhanger, it's a yelp of terrified surprise, and it sounds so incredibly *real* – it makes Tegan sound like a wounded animal.

Earthshock was the first Cyberman story in seven years – but it's also only the third story in all that time to feature a returning monster at all. Old monsters popping back was just not something the series *did*, not at this point in its history. It makes you feel nostalgic. More than that, it rubs nostalgia in your face – look at those clips of the old Doctors, doesn't Tom Baker seem funny! Delight in references to the planets of Mondas and Telos, and Voga (the planet of gold)! There's something hugely comforting about nostalgia. It's warm. It's safe.

But this is a story that is only *pretending* to be nostalgic. It draws on false memories of long-wiped Cyberman stories that were never really like *Earthshock* at all. We've never had scenes of Cybermen marching so tall and implacable and strong. We've never had a story that made them feel so threatening or so immediate. *Earthshock* is the antithesis of nostalgic pleasure, its job is to unnerve and disturb. Listen to Malcolm Clarke's extraordinary music for the story – the theme for the Cybermen seems like it's bashed away using metal pipes, and at times it's just off key, and the dissonance of it seems strangely mocking. The early Davison stories had been as gentle as the show had ever been; the Doctor was now a young man, travelling with a bunch of kids, and the stories so far had been of minor key and the body counts had been small. Last week the Doctor had found time to play a game of cricket and go to a fancy dress party. There was a real sense that the season had been playing with us, that we'd been building up to something that would shake the Doctor and his audience out of easy complacency. *Earthshock* was where 1980s *Who* got 'blooded' – and nothing would ever quite be safe again.

'*Earthshock* was where 1980s *Who* got blooded – and nothing would ever quite be safe again.'

A striking new look for the Cybermen in the 1980s.

And this is where the series starts to get brutal, where it gets obsessed with guns and violence and people with surnames and grim set jaws getting slaughtered in huge numbers. *Earthshock* is the unwitting template, the redefinition of *Doctor Who* as something nastier and more cynical. But there is nothing cynical about *Earthshock* whatsoever. It's made with too much passion for that. Peter Grimwade's direction struggles to make multi-camera *Doctor Who* look like an action movie, and he very nearly succeeds. Eric Saward's script constantly reminds us of the little moments that show us the humanity that's countered with the alien. Some of the later Saward stories are guilty of posturing too much, delighting in misery for its own sake, but *Earthshock* is clean and sincere. It's the presence of scenes like the one described above, or when Nyssa shows wide-eyed horror that Cybermen have invaded the sanctity of the TARDIS, or the honest fury of Lieutenant Scott at the Doctor's flippancy when his soldiers have died – it's this that pulls the show, if you'll pardon the joke, back down to Earth with a bump. There's a pride in the production all round, a pride that this is television pushing the boundaries of what could be achieved on a shoestring budget, all for a show that was, by now, nearly two decades old.

Nowhere is this more obvious than its treatment of Adric. The title of the story tells us that there's to be a big surprise, and we might assume it's merely the return of the Cybermen – there's a second, more shocking twist. In truth, Adric's death works because no-one ever liked him very much. The story takes great pains to remind us of that right from the beginning; Adric (quite correctly) complaining the Doctor prefers his other companions and thinks of him as a joke. Had *Earthshock* pretended that Adric had ever been popular, and built him up as a doomed hero, his death would have been too manipulative. Instead, it leaves us feeling a bit guilty and embarrassed. He dies nobly trying to save Earth, but he's also a buffoon whose actions would have prevented the extinction of the dinosaurs. He dies selflessly, but also because he's once again trying to show off how clever he is. "Now I'll never know if I was right," is a sadly fitting epitaph to a character who thought his badge of mathematical excellence justified his place on board the TARDIS, and never understood why it didn't bring him friends. Adric may have been the boy from another universe, but in his final few minutes, in spite of his flaws, *because* of his flaws, he becomes recognisably human. And it's that which gives *Earthshock* not only its guts, but its heart too.

ROBERT SHEARMAN

2

REMEMBRANCE OF THE DALEKS

STARRING SYLVESTER McCOY | FIRST SHOWN: 1988

We're time travellers, when you think about it. Every single one of us. We've all been to the past, and the pull of nostalgia is a powerful force. We reminisce about good times, analyse the bad, and both celebrate and mock the trends, fashions and innovations of years gone by. Nostalgia is our way of discussing our history. And in *Remembrance of the Daleks*, which **DWM** readers have voted the second-best serial of the 1980s, we have level upon level of the stuff.

It was *Doctor Who*'s 25th birthday in 1988. Having just been through a whopper of an anniversary in 2013, we're all still in a pleasurably hazy hangover brought on by the various treats – a multi-Doctor special! Documentaries! Online surprises! Newly rediscovered episodes available to download and buy on DVD! So it's not difficult to recall or imagine the excitement of 1988. Although another serial, *Silver Nemesis*, was classified the official anniversary marker, *Remembrance* opened that year's season with a postmodern bang and is in many ways the show's true birthday present to itself.

The Daleks have landed in east London – two factions of Daleks, in fact, who are battling over the Hand of Omega, a mysterious artefact from Gallifrey's past. The Doctor and his new companion, Ace, arrive and soon team up with Group Captain Gilmore, Dr Rachel Jensen and Allison Williams, members of a proto version of UNIT. Across four superb episodes – the quality never drops – we follow our heroes' efforts to scupper the Daleks, root out some traitors in their camp, and save the world from an iconic arch-villain dramatically revealed in a big surprise twist! (Spoiler: it's Davros.)

The Doctor offers advice about Daleks to Professor Rachel Jensen.

This is not your run-of-the-mill runaround, or any kind of empty continuity-fest. It's a deftly written plot full of detail and texture. There's epic action, heartwarming comedy, depth of character and feeling, melancholy and social commentary. It has strong women – seriously, how brilliant is the smart and sassy Rachel Jensen?! – and it's no surprise that a trio of supporting characters now have their own spin-off audio series from Big Finish Productions. Not a scene, not a moment, is wasted.

Mike teaches Ace about pre-decimal currency.

One minute, our characters are being chased through school corridors by laser-blasting Daleks; the next, the Doctor (Sylvester McCoy, never better) is contemplating the holistic nature of the universe with a *c'est la vie* café worker. Ace, meanwhile, is confronted with romance, racism and betrayal in short order – Sophie Aldred is excellent throughout and the character grows up before our eyes.

Writer Ben Aaronovitch, script editor Andrew Cartmel and producer John Nathan-Turner decided to set this glorious serial in November 1963 (the month *Doctor Who* began), in and around Coal Hill School and 76 Totter's Lane (locations from the show's début episode). The production team then coated the whole thing with an early 1960s icing of imperial money, the Beatles on the jukebox, JFK quotations, war veterans, and tellies that take forever to warm up.

This beautiful sense of time and place hangs over every scene like celebratory bunting on Coronation Day, further increasing the nostalgia factor. Whether you were a viewer who remembered 1963 or not – or whether you've discovered the story in the 26 years since it was first broadcast – we can all enjoy its treasures. And what treasures!

If you don't know it well, or haven't seen it at all, then it's time to put that straight. Get the DVD. Give it an evening. You won't be disappointed. This is *Doctor Who* prime. *Doctor Who* cubed. *Doctor Who* DNA 101.

For a kick-off, there's the catchphrases and memorable dialogue. "Little green blobs in bonded polycarbide armour." "Would make your tea sweet!" Mike teaching Ace how pre-decimal cash works. "Lack of food makes you obstreperous!" The sly reference to Bernard Quatermass. "Crush the lesser races! Conquer the galaxy! Unimaginable power! Unlimited rice pudding!" The word 'chunky'.

And then there's the iconography: Coal Hill School and Totter's Yard, of course, as well as the period costumes and telephones and cars; the spectacular sight of a Dalek landing craft lowering itself into a London playground; the cosy local café, the boarding house and Ratcliffe's office.

This evocative language and imagery are embedded into the brains of most *Doctor Who* fans, their power only increasing with familiarity and repeated viewings. This serial is like a tender childhood memory or a Facebook photo album of a great night out: the more you see of it, the more you like it.

Of course, for many viewers there's an additional wave of nostalgia. Remarkably, joltingly for those of us old enough to remember it first time round, this wonderful piece of television is now older than the era they were recreating was at the time. But *Remembrance of the Daleks* is, in a way, timeless: set in 1963, produced and broadcast in 1988, and enjoyed forever more.

But it gets better yet... What have you voted the best story of the decade? Turn the page to find out!

IAN FARRINGTON

1

THE CAVES OF ANDROZANI

STARRING PETER DAVISON | FIRST SHOWN: 1984

The snake in his lair. Sharaz Jek has a few old scores to settle.

The Caves of Androzani is not your typical *Doctor Who* story. It doesn't follow the usual format; the Doctor doesn't save the day, instead he is swept along by circumstances, reduced to fighting to save the life of one person. It ignores the show's traditions and conventions by including a character who delivers asides to camera and by allowing the viewer to hear the Doctor's thoughts (Jek repeating "She's dying"). It doesn't pull any punches in terms of depicting violence. And as a result, it is the most daring, visceral, unpredictable, the most bloody-hell-I-didn't know-*Doctor-Who*-could-*be*-like-that story of the 80s, and has been a consistent fan favourite for the last 30 years, topping previous polls as well as the 1980s category of this one.

And it's down to three men. First and foremost, the writer, Robert Holmes, returning with all his powers of invention fully charged after a six-year hiatus. The resulting story is a masterpiece of plotting, with the perfectly-engineered escalation of a farce – or a revenge tragedy. The Doctor's arrival sets in motion a series of events that leads to the downfall of nearly every character (only Krau Timmin survives unscathed and victorious); he makes Morgus believe that the President suspects his involvement in gun-running and forces him to an act of murder; by liberating Salateen from Jek's lair he prompts Chellak's final, desperate attack; and by bringing Peri into Jek's sights, he gives him a chance of redemption. The only thread unrelated to the Doctor is the tiny little detail of the shady business at the Northcawl Copper Mine.

As an example of the elegance of the plotting, bear in mind that, at the time, it was traditional for a story to open with scenes involving supporting characters, and then to gradually involve the Doctor in the story. *The Caves of Androzani* doesn't do that. It only introduces each character to the narrative when the Doctor's arrival affects them; we first see Stotz when the Doctor and Peri blunder into his weapons dump, we first see Chellak and Salateen when Salateen reports their capture, we first see Morgus when Krau Timmin passes on the same information, and we first see Sharaz Jek as he watches the Doctor and Peri on one of his monitors.

Robert Holmes also had a genius for world-building. Think about how much we learn about Androzani Major and Minor over the course of this story. We find out all about Major's politics, its economy, its history, its penal system, its sociology, its class structure, its geography, as well as Minor's geology and natural history. Every aspect of the society has been thought through; Androzani Major is light years away from the typical planet-of-corridors. And all that information is conveyed naturally and unobtrusively through the dialogue – there are no 'let me tell you about my world, Doctor' scenes – instead, for example, we hear Krelper bragging that he's never been 'confined' and forced to 'pick chacaws'. Holmes gives every detail a futuristic twist without losing credibility or sounding 'sci-fi'; flying spacecraft involves beta-drives, auto-holds and closing 'the jumps', and vehicles have mundane names like monoskids, floaters and jets. It's a perfect balancing act between creating a vivid, out-of-this-world scenario and maintaining verisimilitude.

That's a balancing act Holmes walks in the dialogue too, giving Jek and Morgus some wonderfully baroque lines without them sounding like they've swallowed a Space Thesaurus; Jek's line "Greed, heedless of caution, lures many a man to his death" is almost Shakespearean (as well as summing up the story's central theme); the same applies to "The flower of your beauty will be as permanent as a precious jewel, untarnished by the passing centuries." Both Jek and Morgus have a fabulous line in insults; "You stinking offal," "base perverted scum," "spineless cretins," "cowardly, miserable curs," "foul slanderer," "prattling jackanapes" and "fescennine bag of slime" (a tribute to Holmes' extraordinary vocabulary).

As you might expect from a Holmes script, it's also very witty, albeit with a characteristically dark hue. There's the scene where Peri has to keep prompting the Doctor to address Chellak as 'sir'; the Doctor referring to Jek as a raving egoist because he "said my mind was nearly the equal of his. Incredible conceit"; Morgus deciding to declare a minute's silence as a mark of respect only to then reduce it to half a minute, and his entirely unaffected reaction to the death of the President, concerned only with the embarrassment that it should have happened in his building, that it could have been him who died, before ordering Krau Timmin to have the lift maintenance engineer shot.

The second reason *The Caves of Androzani* is wonderful is director Graeme Harper. At a time when directing *Doctor Who* usually consisted of shooting the show like a soap opera, he throws out the rule book and shoots it like a movie. Large chunks of it are shot single-camera; he uses cross-fades, slow-motion, jump-cuts, a hand-held camera *in the studio* and whip-pans on location. He frames shots to tell the story; think of the Doctor and Jek standing face-to-face in profile, Morgus and Krau Timmin almost kissing in the intimate darkness of the lift, Chellak slouched over his desk in the foreground as Salateen stands watchfully in the background, the Doctor stumbling into a single shaft of light, Jek emerging from the shadows to greet Salateen, Jek's hand gliding down Peri's chest. Think of the vertigo-inducing cliff-top altercation between Stotz and Krelper, or the cross-fades from Jek to Morgus, or the scene in Part Two that opens with an android turning to shoot towards the camera before a door is slammed in its face. There's a sense of energy and experimentation that infects all aspects of the production; the cheap-but-menacing design of the androids and Jek's nightmarishly mannequin-like mask with its dualistic, fractured design (reflecting his mental state), Jek's authentically repulsive make-up, Roger Limb's sinister snake-rattles and death-chimes, the visual and aural *tour de force* of the regeneration (combining the climaxes of The Beatles' *A Day in the Life* and *2001: A Space Odyssey* with deathbed visions that recall the final acts of *Richard III* and the TV adaptation of *I, Claudius*). It's even lit dramatically, with misty, murky caves and a spaceship interior bathed in vivid fuchsia). Only the luckless Magma Beast, resembling Dorang the dragon from *The Adventure Game* in search of a cuddle, could be considered not entirely effective.

The Doctor sacrifices his fifth life to save his young friend, Peri.

'The whole story is effectively one long protracted death scene for the Fifth Doctor…'

Morgus gives his best Richard III.

One area in which *The Caves of Androzani* is particularly effective is that of death. All but two of its credited characters are killed (three if you don't include the Fifth Doctor) and even the off-screen and non-speaking characters like Trooper Boze, Captain Rones and Ensign Cass come to a grisly end. Each and every death is a shocking, visceral moment. Particularly memorable are the deaths of Krelper and the other gun-runners, perfunctorily machine-gunned down by Stotz, Major Salateen staggering backwards under the onslaught of android bullets, Stotz himself being shot in the back, and the off-screen death of Major Chellak. We've already been informed by Jek of the agony of being caught in a mudburst, so Chellak's final scream of terror and the sight of mud flooding towards him conveys more than the sight of his death ever could. And of course there is the death of the Fifth Doctor; both the first and third cliffhangers end with his apparent demise, and over the course of the story he is poisoned, shot, knocked out, tortured, burned, sent tumbling down a sand dune and starved of oxygen. The whole story is effectively one long protracted death scene; we know the Fifth Doctor's minutes are numbered and in almost every scene he is pushed further towards his death.

The Doctor: a bit out of practice with manual landings.

Harper also elicits uniformly excellent performances from his cast. Robert Glenister conveys menace by simply glancing to one side, while John Normington gives Morgus a wonderful *Richard III*-esque quality, breaking the fourth wall and sending up the President (check out the look he gives him after the line "The red cloth was for soldiers"). Maurice Roëves plays Stotz as a grittily real cynical criminal psychopath who wouldn't be out of place in *Trainspotting*, while Christopher Gable is extraordinary as Sharaz Jek, switching from sadistic, chuckling voyeur to psychotic, vengeful fury to heartbreaking pathos to howling like a wounded animal. He does so much with simply his voice, his movement and his posture. Most chilling of all are his scenes with Nicola Bryant as Peri, where she is terrified out of her skin and desperately trying to humour him, while he treats her with lascivious tenderness and unwelcome intimacy, even stroking her hair, yet always on the edge of another violent outburst ("I *am* mad"). Every actor is doing their best work because they have the best material and the best direction.

Which brings me to the third reason for *The Caves of Androzani*'s greatness: Peter Davison, giving his best performance as the Doctor, lending the role a combination of heroism and vulnerability, and sardonic humour, that leaves you not only wishing that he hadn't decided to go, but also wishing that he'd been given a few more *The Caves of Androzanis* during his all-too-brief run. For much of his time, his Doctor didn't have much to do except be breathless, benign and breezy, facing villains with a kind of mild reproachfulness between chasing after errant companions. In *The Caves of Androzani* he's allowed moments of boyish curiosity and disrespectfulness, but also gets to display some steel in his confrontations with Jek and, in his scenes with Peri, to show some compassion and humanity. Previously his Doctor had been emotionally reserved, saying goodbye to Nyssa and Turlough with handshakes, and he never actually seemed to like Tegan very much; in *The Caves of Androzani* he is written and played as a three-dimensional character who agonizes over his mistakes, who feels pain and anguish (at the beginning of Part Four, he sighs "Sorry, Peri. I can't make it" before the mudburst rouses him into renewed action). It's the fact that he has so much to overcome, that he has to suffer so much to save Peri, that makes his Doctor all the more heroic. Previous Doctors had been invulnerable – save for occasional comas and mind probes – but the Fifth Doctor is a man who takes hard knocks, who gets cut and burned and bruised and covered in mud, but who gets up again.

Which is another way that *The Caves of Androzani* rewrites the rules of *Doctor Who*. It tells a story set in a world where the bad guys are too powerful and cruel for the Doctor to defeat, where all he can do is to try to keep himself and his companion alive while they destroy each other. It's not a typical story; in a way, it's the *opposite* of a typical *Doctor Who* story, but it's done so well, it's written and directed so brilliantly, it also represents the very best that *Doctor Who* can be. **JONATHAN MORRIS**

DOCTOR·WHO

THE FIRST 50 YEARS

THE 2000s

By the early 2000s, shows like *Buffy the Vampire Slayer*, *Star Trek: Enterprise* and *Lost* ruled the fantasy TV roost. And it was into this arena that *Doctor Who* was to return...

INTRODUCTION BY **PETER GRIFFITHS**

The announcement in 2003 that *Doctor Who* was returning to our screens was an electrifying moment. But when the cheers died down, there was quiet apprehension. Would the series come back so ruthlessly revamped as to be unrecognisable? Would it be made by people who didn't *get* it?

We know now that we were worried for nothing. Russell T Davies was the three things *Doctor Who* needed: a master dramatist, a fan and a populist. He had the skill and the wit to reimagine the show; and where his fan self knew what was untouchable about the format, the populist in him realised it couldn't be preserved in aspic. Out went all the accumulated baggage and 25-minute episodes; in came the pace and fun needed to snag a mainstream audience, and an emotionally complex companion, Rose, with whom the younger generation could identify.

Like Sydney Newman before him, Davies was aided by a young female producer (Julie Gardner) and a star making an unexpected career move (Christopher Eccleston); and together they made magic. It was as if the show had never been away. Saturday teatime, *Doctor Who*. Of course.

Davies' wisdom at the time was in allowing other writers to reach back to the series' strengths while he looked ahead and expanded its horizons. Over the following seasons, as new leading man David Tennant was embraced by viewers, the show came to embrace its rich history and reintroduced the Cybermen, the Master, the Sontarans. The Macra. But it also generated fresh mythology of its own, always drove the story forward. Criss-crossing the stars from old Earth to New Earth and Pompeii to the end of time (and *The End of Time*), *Doctor Who* had an irresistible spring in its step.

The next few pages demonstrate just how comfortably old and new came together. Daleks (lots of Daleks) and Sarah Jane, zombies and Angels – they're all rubbing shoulders in the top 20 stories of the 2000s...

> 'The relaunched show came to embrace its rich history, but it also generated fresh mythology of its own...'

Bubbling under...

The stories left just outside the Top Ten – but oh so close...

⑳ THE END OF TIME

"He will knock four times." The Tenth Doctor's adventures come to a close in this memorable battle with the Master.

⑲ ROSE

Doctor Who made its triumphant return to TV in 2005 with this spectacular episode which introduced the Ninth Doctor.

⑱ THE FIRES OF POMPEII

This cataclysmic 2008 adventure still burns brightly for many voters, and marks the *Doctor Who* débuts of Karen Gillan and Peter Capaldi.

⑰ FATHER'S DAY

Rose is forced to relive the agony of her father's death in this emotionally charged episode.

⑯ THE CHRISTMAS INVASION

Doctor Who's first Christmas Special introduces David Tennant as the Tenth Doctor, and remains a fan favourite.

⑮ UTOPIA/THE SOUND OF DRUMS/LAST OF THE TIME LORDS

John Simm's Master defeats the Doctor and takes over the Earth, in an epic three-part adventure.

⑭ THE IMPOSSIBLE PLANET/ THE SATAN PIT

This popular 2006 two-parter sees the Doctor and Rose having a Devil of an Ood time on the edge of a black hole.

⑬ ARMY OF GHOSTS/ DOOMSDAY

Daleks versus Cybermen! It's the ultimate *Doctor Who* monster mash that keeps bringing in the votes.

⑫ MIDNIGHT

The Tenth Doctor takes a fateful trip across the surface of a barren world in one of the series' most chilling episodes.

⑪ THE WATERS OF MARS

There's something nasty in the water on Bowie Base One, the first human colony on Mars. The Tenth Doctor's penultimate adventure is a clear favourite with **DWM** voters.

TURN THE PAGE FOR THE 2000s TOP TEN!

The Doctor bumps into Sarah Jane and K9 again, for the first time in several lifetimes, in *School Reunion*.

10

TURN LEFT

STARRING DAVID TENNANT | FIRST SHOWN: 2008

Turn Left is, quite probably, Russell T Davies' best *Doctor Who* script. It's certainly his bleakest, his most pessimistic, forming a kind of thematic two-parter with *Midnight*; both stories being about the dark side of human nature, to turn against each other and 'outsiders' in the face of adversity. Both stories are about what happens when the normal rules of *Doctor Who* no longer apply, where the Doctor can save whole worlds with a stirring speech and a twist of his sonic screwdriver. *Turn Left* defines the Doctor by his absence, by showing us the alternative and by re-telling his adventures in a universe where there are no easy answers, where previously light-hearted ideas like the crash of the *Titanic* and the generation of the Adipose have horrific consequences, and where alien invasions can only be averted at a terrible cost.

But what it's fundamentally about is character, about how people are shaped by events. This dark universe is, after all, the result of Donna not being around to moderate the Doctor's behaviour; in turn, during the course of the story, we see Donna being worn down and hardened. One of the most brilliant and understated moments of the story is that after the scene where the Colosantos are sent away to a 'labour camp' in the back of an army truck we cut to a scene of Donna returning home after *having applied for a job with the army*.

She then takes her revenge by stealing some soup, which is an example of the other theme; the resilience of the human spirit. Rocco Colasanto jokes about sharing a toilet as 'pot luck' and instigates a singalong and Donna yells at her neighbours, "Don't get all chippy with me, Vera Duckworth!"

There's so much in *Turn Left* which is extraordinary and heartbreaking, but thanks to Donna, it's also occasionally very funny. In particular, there's the scene where she has been sacked by Mr Chowdry, where, in a comedic counterpoint to the drama of the disappearing hospital, she packs her things and delivers a scathing parting shot at every member of staff; Mr Chowdry, Beatrice, Anne-Marie and Cliff. Next time you watch *Turn Left*, watch what Cliff is doing in the background.

In short, *Turn Left* has it all. By showing us what would happen if the Doctor didn't turn up, it shows us everything that *Doctor Who* is about. **JONATHAN MORRIS**

Donna is trapped in an alternative reality without the Doctor in *Turn Left*...

... and on board a dying TARDIS in *Journey's End*.

9

SCHOOL REUNION

STARRING DAVID TENNANT | FIRST SHOWN: 2006

Sarah Jane Smith's leaving scene in *The Hand of Fear* (1976) was surely *Doctor Who*'s very own *Brief Encounter* – a buttoned-up, no-nonsense, English heartbreak, aching with words unsaid: "Don't forget me..." Thirty years later, her words at last came out: "Do say it. Please. This time. Say it."

But there's more to *School Reunion* than romantic wish fulfilment. Bravely, it denies the possibility of separating pre-1989 and post-2005 *Doctor Who* into series 'classic' and 'new', and makes the whole thing one show. It's a good adventure in its own right, too – in fact, its allusions to academic hothousing resonate ever more strongly in the age of the slithy Gove; Deffry Vale would be a Free School now (enabling the Krillitanes to get away with it, probably, but let that pass). Its reputation could hang on the strength of the poolside showdown between headmaster Finch and the Doctor alone: "I used to have so much mercy..."

Yes, *School Reunion* knows there's a lot to be scared of in a Secondary School – especially if you're about to start in September. Flesh-eating bat teachers aren't anything like as terrifying as what lies in wait for kids after their GCSEs, as Toby Whithouse's script neatly articulates: fear of uselessness in the present (Mickey), fear of being discarded in the future (Rose), the horror of dwelling on the past (the Doctor). Sarah, in fact, is the least damaged of the lot: pain and loss, she tells the Doctor, define us as much as happiness or love: "... everything has its time. And everything ends."

Words that seem unbearably poignant, now that Elisabeth Sladen has left us. But that final scene is something that's worth getting your heart broken for: "Goodbye, my Sarah Jane." **ALAN BARNES**

8

THE STOLEN EARTH/ JOURNEY'S END

STARRING DAVID TENNANT | FIRST SHOWN: 2008

The Stolen Earth/Journey's End is about two things: love and loss.

Let's talk about love. There's a lot of it to go around in this story. Perhaps aware that it was *Doctor Who*'s 45th anniversary year, Russell T Davies came up with a riotous celebration of his time as showrunner, drawing the show's worlds together and throwing in a few choice cameos (Judoon! Harriet Jones! Bad Wolf Bay!). In the too-exciting-for-words teaser, Martha, Torchwood, Sarah Jane, and the Noble-Motts all make their entrances... and then Rose Tyler turns up, brandishing a big gun. These episodes really do have everything. Including, thanks to the Jones and Noble households, the kitchen sink.

One of the joys of multi-Doctor stories – that's what this is, even if both of them are David Tennant – is seeing our old favourites interact. Russell teases us with the Outer Space Facebook, warms things up with the swooning romance of the Doctor first catching sight of Rose, and finally delivers as the Doctor and his 'army' of friends gather, cheering and laughing, around the TARDIS console to bring it home. Earth, that is.

Now we have to talk about loss. Donna is the companion who most obviously became a better person through her travels – but here everything she's seen and done is cruelly taken away from her, thanks to the Human-Time Lord meta-crisis. The rug is yanked from beneath the stunned audience, who are still punching the air from the preceding scenes. The DoctorDonna is no more, and it's the most devastating departure in the show's history.

"Hey, who turned out the lights?" The Vashta Nerada cause *Silence in the Library*.

'Of all *Doctor Who* stories, *Silence in the Library* offers the most potent nightmare fuel...'

But even if the party turns into a wake, it's still the best party in town. Like the Doctor says: "It's been good, hasn't it? All of us, all of it. Everything we did... Blimey." Yep, blimey. **PETER GRIFFITHS**

7

SILENCE IN THE LIBRARY/FOREST OF THE DEAD

STARRING DAVID TENNANT | FIRST SHOWN: 2008

In a way, it's a pity that River Song is in *Silence in the Library/Forest of the Dead*; not because she isn't great in it – as it's her most effective and dramatic appearance in what is both her first and last story – but because she overshadows an extraordinarily inventive and complex story in its own right. The mystery of River Song's identity is merely a cherry on a very intricate cake.

After all, just think how many ideas are in this story. A library the size of a planet. The Courtesy Nodes with the faces of the dead. The incredibly eerie idea of 'Ghosting'. The Vashta Nerada, the hungry shadows. Skeletons in spacesuits! Even the way the story is told is innovative, both episodes beginning with 'flash-forwards' later seen from an alternative perspective. The way the scenes in Donna's virtual reality play with the conventions of television by having Donna become conscious of the temporal discontinuities in her life story. The way the story inverts realities is worthy of Philip K Dick; the little girl watching television is a computer simulation while what she is watching on television is actually happening. As Doctor Moon chillingly puts it: "The real world is a lie, and your nightmares are real." What could be scarier than that?

The answer comes in the second episode, when the little girl starts playing with the enigmatic hidden buttons on her television remote control (something almost every child watching must have been told not to do) and she *switches off her father*. She has accidentally wiped him from existence, and he's never coming back. It's every child's nightmare. And then, in Donna's virtual reality, there is every parent's nightmare. The children who become aware that they aren't real, that just 'stop' whenever Donna closes her eyes, that disappear from their beds the moment she looks away. Never mind your Mummies and your Weeping Angels, there is no terror greater than the thought of losing your children. Of all *Doctor Who* stories, *Silence in the Library/Forest of the Dead* offers the most potent nightmare fuel. **JONATHAN MORRIS**

Madame de Pompadour finds that robots from the future are after her head.

6

THE GIRL IN THE FIREPLACE

STARRING DAVID TENNANT | FIRST SHOWN: 2006

When Russell T Davies commissioned Steven Moffat to write *The Girl in the Fireplace*, he asked for a story that included Madame de Pompadour (otherwise known as Reinette, the mistress of King Louis XV), and a robot figure based on 'the Turk', a clockwork man that toured Europe in the eighteenth century. He later said that he'd expected "a fairly traditional robot-monster-story," but instead Moffat delivered an intricate narrative which featured the Doctor falling in love. This was a daring move by Moffat, but in the end it was a triumph, as reflected in the story's high position in this survey, but also by the number of tears shed by the audience as the Doctor's romance came to a tragic end.

The main story features a group of clockwork androids that are on an inexplicable mission to capture Reinette and use her severed head to fix their ailing ship. In the end, the viewer learns the truth – the ship is named *SS Madame de Pompadour* and the damaged androids have therefore misguidedly sought her out – but this twist is eclipsed by other events. In the course of trying to solve the mystery, the Doctor falls in love with Reinette, but a quirk in time travel results in him returning to France just after her untimely death. What's striking about *The Girl in the Fireplace* is that the Doctor gives up everything to save the life of the woman he loves. He makes a decision to leave Mickey and Rose on the ship, with no prospect of return, and seems more than content to take "the slow path" with Reinette. When he does find a way back to the TARDIS, he has every intention of taking her with him on his travels, only to lose her cruelly, mere minutes after they'd been preparing to make a life together. David Tennant's understated performance – particularly as he reads Reinette's farewell letter – is heartbreaking, and surely helps to make this a contender for the most poignant *Doctor Who* story in the series' history. **JOHN WILLIAMS**

5

DALEK

STARRING CHRISTOPHER ECCLESTON | FIRST SHOWN: 2005

It might be the case that any scene featuring a woman being advanced upon in a corridor by a Dalek will unavoidably echo the monsters' end-of-episode début on 21 December 1963. It might be. But that bit in *Dalek*, where Rose Tyler is sealed into the vault by the Doctor and turns to face the monster trundling towards her, seems so evocative of Barbara Wright doing the same on Skaro, it surely can't be accidental.

Nearly 42 years on from that episode, and five weeks after *Doctor Who*'s return, the Dalek race enjoyed its own reboot. Their first ever adventure aside, Rob Shearman's tale is the most important in the creatures' history, reintroducing them to an audience who, perhaps, had only ever encountered them in that 2001 Kit Kat advert, wherein they were shown bellowing – in crap voices – "We love you!" and "Give us a cuddle!"

But, like a Mark III travel machine, *Dalek* ruthlessly and efficiently lasers away any such nonsense. They're back, better and badder than ever. Be scared. Like Rose and Barbara, you're about to encounter the most terrifying thing in the whole universe.

Looking back at the story – which is set in the 'future' of 2012 – is an interesting experience. One can still feel the original prickles of excitement that accompanied its broadcast, particularly in the scene where the Doctor and the Dalek meet. Out of the darkness, the singular blue light of the eyestalk, and then: "*Exterminate!*" The camera rushes back as the room is illuminated, revealing the glory of the old enemy straining against its chains. "*Exterminate!*" Something wildly exciting and so, so intrinsic has just clicked back into place. And we don't need to worry. There's been no stupid 're-imagining' of the concept. This is *Doctor Who* getting the Daleks right, consolidating their look as sturdier, more detailed than before, but Dalek through and through, and banishing memories of those adenoidal, chocolate wafer biscuit tones, with Nicholas Briggs' purist's distillation of Peter Hawkins and Roy Skelton.

The additional upgrades that have been given to the pepper pot – the way that sink plunger is weaponised, the force-field, and the mid-section as a swivelling turret (all conceits since sadly forgotten) – feel like elements that were always there but hadn't been realised on television before.

When the Time Lord briefs Van Statten on the nature of the menace they're facing, the dialogue succinctly sums up everything we've, perhaps perversely, come to hold dear about the foe: "The Dalek race was genetically engineered. Every single emotion was removed except hate." It's the concept stripped back to first principles. No wonder we're then told that a single Dalek means that "no-one on this planet" is safe.

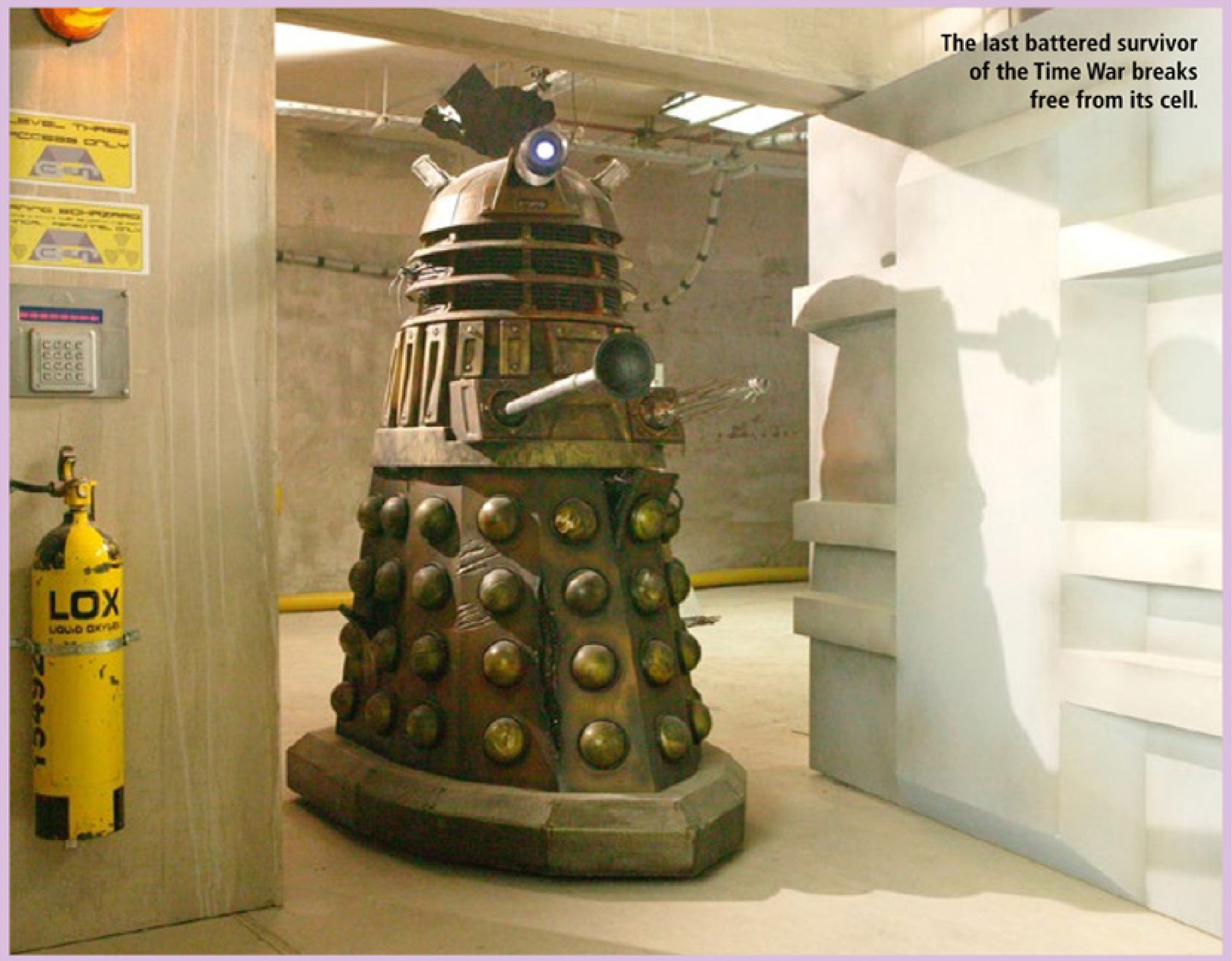
Nearly a decade on from its original transmission, we can now feel the episode – and Christopher Eccleston's year as the Doctor – becoming absorbed into the milieu of old *Doctor Who*. *Doctor Who* that has now become permanent and fixed in our minds. With newer instalments, there's a long process of assimilation. Where do they fit into the bigger picture? What do they portend? *Dalek* pushes the Doctor into unfamiliar and uncomfortable territory, and while a scene of the protagonist torturing his foe is profoundly out of character, it's also fascinating. It indicates that this Doctor is one who's still in trauma, at an interim phase in his life where he's defined by recent harrowing events. He isn't the hero we know. Not yet. In those moments Christopher Eccleston comes into his own. Which other incarnation could we imagine losing it so totally? With absolutely no dignity? Spitting – literally spitting – hate? "Kill yourself!" he screams. "Why don't you just *die?!*"

In comparison to the romance of today's *Doctor Who*, that first year back feels urban and overtly political. The preceding story had been set in Downing Street and parodied the government's WMD 'Dodgy Dossier', and the later adventure, *Boom Town*, would see this Doctor come out in favour of capital punishment. *Dalek* is of a piece with this. It feels engineered and burnished. Aside from marvelling at the Cyberman head ("The stuff of nightmares, reduced to an exhibit," says the Doctor, who could very well be talking about the popular perception of the Daleks up to that point) there's no time for wonder in Henry van Statten's museum. Instead, this is a place where Simmons – clad in orange overalls that call to mind Guantanamo Bay – takes an angle-grinder to a screaming Metaltron. Where the Doctor gets into a game of one-upmanship with Van Statten. "Blimey," says Rose, the only representation of humanity in the whole story, "you can smell the testosterone." Where the most evil creature in the universe can turn, with absolutely impunity, to the last survivor from Gallifrey and declare: "You would make a good Dalek."

It had been 17 years since we'd last seen the Daleks in *Doctor Who*. Since then they had been entombed. But their return in 2005 was one of the series' crowning triumphs. They had indeed grown stronger, and the time was now right for them to emerge and take their rightful place as the supreme power of the universe. **GRAHAM KIBBLE-WHITE**

Bywater, Rose and Adam take a look at the 'Metaltron'.

The Doctor resorts to desperate measures to stop the Dalek.



The last battered survivor of the Time War breaks free from its cell.

4

BAD WOLF/ THE PARTING OF THE WAYS

STARRING CHRISTOPHER ECCLESTON | FIRST SHOWN: 2005

They were heady days, back in the summer of 2005. *Doctor Who* had returned with a bang, followed by a sequence of even larger explosions, culminating in the most blockbusting, scary, hilarious and heartrending season finale ever. *Doctor Who* was not just back; it was back as the biggest, most-talked about, most zeitgeist-defining programme on television.

Bad Wolf/The Parting of the Ways is, almost in a literal sense, a game of two halves. *Bad Wolf* is a very strange episode indeed. The idea of including sequences based on *Big Brother*, *The Weakest Link* and *What Not to Wear* is the sort of thing to give fans pre-emptive palpitations that it's all going to get a bit silly, but instead the effect is very unsettling indeed. Maybe it's how viewers felt watching *The Celestial Toymaker* 40 years earlier, the feeling that the Doctor has landed not just on the wrong planet, but in the wrong television programme altogether. But one with a dark twist, where contestants are killed and – even worse – billions of people are happy to sit and watch because it's not safe to breathe the air outside. It's *Doctor Who* as satire, taking cruelty television to its logical extreme, where people playing game shows are reduced to tears (and small mounds of dust) and not having a television licence is a capital offence. For all the jokes – Captain Jack's secreted Compact Laser Deluxe – *Bad Wolf* is exceptionally bleak; the Doctor describes the Game Station as a 'charnel house' and Earth has had a 'hundred years of hell'.

And then the Daleks turn up. And not just one or two Daleks, but almost half a million of them, in a fleet of two hundred flying saucers. Leading to a cliffhanger with the Doctor at his most heroic, defying the Daleks and warning them that without weapons, defences or a plan, he will save Rose Tyler and the Earth and wipe out their entire fleet. A punch-the-air moment that encapsulates what *Doctor Who* is all about.

To begin with, *The Parting of the Ways* seems to be much what you might expect from watching its trailers. There's the insane Dalek Emperor with its delusions of divinity plus an army of Daleks gripped with religious fanaticism, their fleet advancing on the Earth and the Game Station. It's clearly building up to the mother of all space battles. Can the Doctor complete the Delta Wave before the Daleks destroy the Earth and reach floor 500? Only Captain Jack, Lynda with a Y and a few programmers and contestants stand in their way. So far, so traditional.

And then everything changes. Rose suggests using the TARDIS, which gives the Doctor the idea of crossing his own time-line (as seen in *Father's Day*). But it's all just a ruse to send Rose home. Has there ever been a more jaw-dropping, heart-stopping moment than the hologram Doctor turning to tell Rose to have a fantastic life? A moment unlike any we've seen before in *Doctor Who*, and yet so true to the characters and the reality of the situation?

Then there are three stories being told. The story of Captain Jack, Lynda with a Y and the programmers' doomed attempt to hold back the Daleks, all meeting their deaths in abrupt, shattering ways. The Daleks are at their most remorselessly homicidal, slaughtering the humans cowering on floor zero while their fleet lays waste to entire continents.

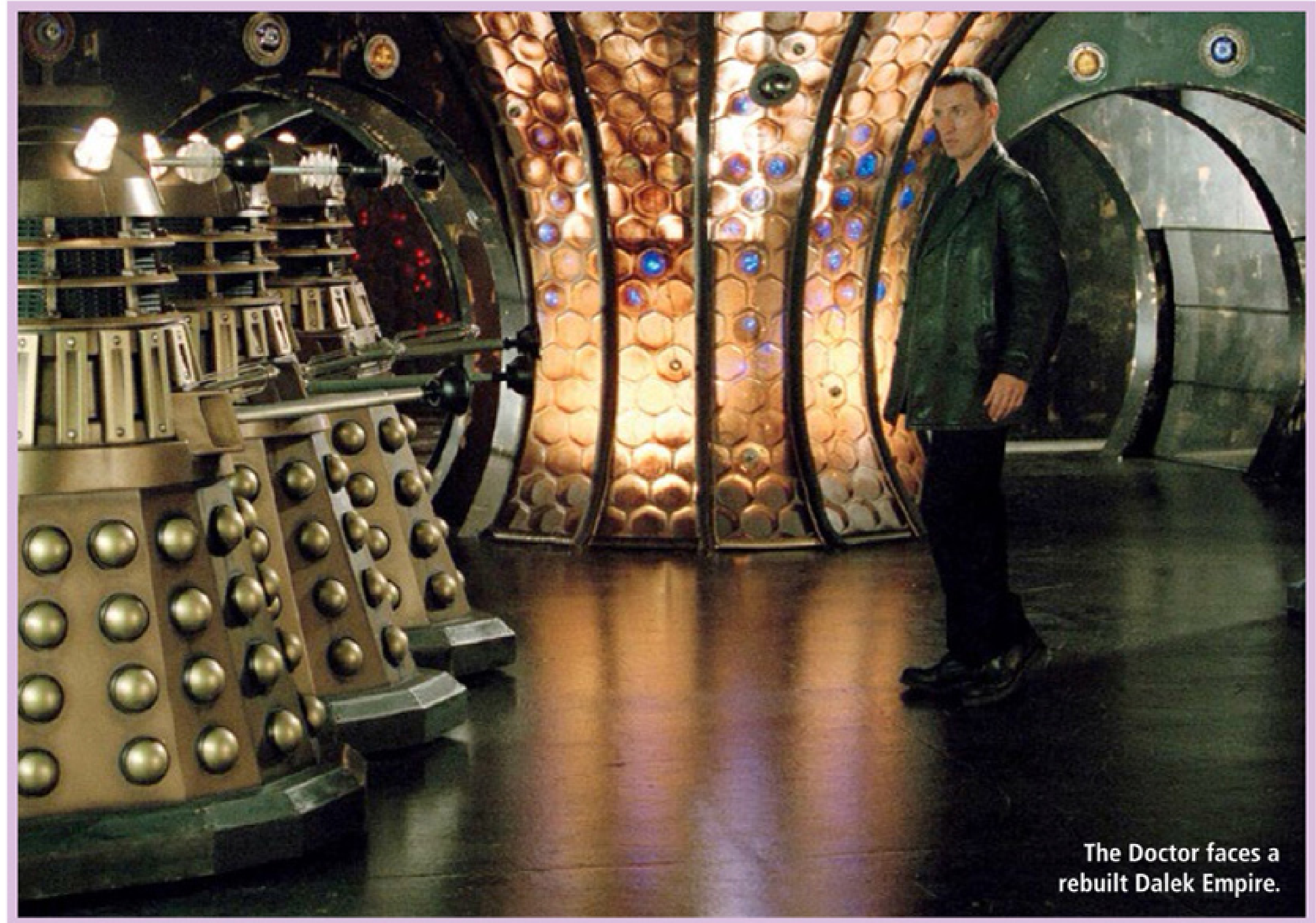
Then there's the story of the Doctor, desperately trying to complete the Delta Wave. But in doing so, he is faced with an impossible choice; does he destroy the remaining Daleks, along with everyone on Earth, or does he let the humans live – but as Daleks? It's the dilemma he faced at the end of the Time War. Does he choose to become a killer or a coward?

And thirdly, there's the story of Rose, Jackie and Mickey, back on Earth in the present day. Rose piecing together the fact that 'Bad Wolf' is a message sent from the future, telling her to return to the Doctor (a message she will later send, in true timey-wimey fashion). And her attempts to open the TARDIS console, with the help of Mickey, and then Jackie, borrowing Rodrigo's truck. The story isn't just about monsters and spaceships; it's now about the two people who love Rose most doing their best for her, even if it will mean they will never see her again. It's putting character and emotion first.

Above and beyond the 'Bad Wolf' meme and the heart of the TARDIS from *Boom Town*, it's impressive how many other threads this episode picks up on. The Doctor mocks the Daleks by saying "Doesn't it just *burn* when you face me?" recalling a similar line in *Dalek*, which also established the idea of the Doctor as the coward who survived. Rose's line "Everything dies" reprises *The End of the World* and what spurs Jackie into action is the memory of Pete's death from *Father's Day*. It all comes together beautifully. Fantastically.

Because, of course, it climaxes with the Doctor giving his life, not to destroy the Daleks, but to save Rose. The Ninth Doctor's final moments are perfectly scripted, directed and impeccably performed, a testament to the power of understatement, of saying so much with so little and putting on a brave face. The Ninth Doctor came in with a bang... and he went out with one too.
JONATHAN MORRIS

> 'For all the jokes, *Bad Wolf* is an exceptionally bleak story; Earth has had '100 years of hell'...'



The Doctor faces a rebuilt Dalek Empire.

3

HUMAN NATURE/ THE FAMILY OF BLOOD

STARRING DAVID TENNANT | FIRST SHOWN: 2007

It's a very unusual *Doctor Who* story, for reasons we'll discuss, but a *Doctor Who* story nonetheless. So let's not miss the obvious thing, the thing that's right under our noses. The most important thing, the thing that a *Doctor Who* story needs above all others, is a properly good monster.

Scarecrows are a properly good monster. How come it took 44 years for *Doctor Who* to get around to walking scarecrows? It's not like there isn't a clue in the name. '*Scare*-crows.' Four decades of making adventures in time and space, and no-one had ever said, 'What we need is a monster that's scary. That scares. Hmm. Scare... scare... Oh, *I* know...!'

It's almost funny when you think about it. So obvious. One former Doctor had even met with his biggest post-TARDIS success playing a walking, talking scarecrow. But that's humans, isn't it? Missing the obvious thing, the thing that's right under their noses.

Now, Worzel Gummidge these scarecrows are not. I left the Series Three box set out when I sat down to review *Human Nature*, left it lying on top of the never-used antique-y sewing machine that stands on the other side of the living room from the TV cabinet. On the rear side of the second of its two ridiculously inefficient fold-out, concertina-style inner cases, there's a tiny picture of two of those scarecrows, stood head to potato sack head. I didn't leave it out for long. But my nine-year-old daughter saw it, that one little picture, and every night for the last ten days, she's woken up early, at about one or two o'clock in the morning, stressed about the scarecrows coming to get her. This is unusual. She likes *Doctor Who*. She likes scary monsters. Weeping Angels, no problem. The Silence, no problem. But those *bloody* scarecrows...! (And it's not like she's even seen the episodes, let alone the scene where young balloon-carrying Lucy Cartwright is dragged away to her death by said scarecrows. Can you imagine?!)

There's no logic, no sense in why that tiny picture of two scarecrows should have got to her in a way that the Weeping Angels or the Silence don't. Just like there's no logic, no sense in keeping a never-used antique-y sewing machine in the corner of the living room, when there's no more space in any other part of it to keep bulky DVD box sets full of ridiculously inefficient fold-out, concertina-style inner cases.

But that's humans, isn't it? Funny little humans. Inconsistent with their terror. Missing the obvious solution to their space and storage problems. Giving the second episode of this two-parter the dully prosaic title *The Family of Blood*, and not the obvious one, the far more fitting one: *The Doctor's Wife*.

The terrifying Scarecrows: puppets animated by the Family of Blood.

John Smith has no clue that his life isn't real – and will change forever.

Because it's not only the humans who miss the obvious thing, the thing that's right under their noses. Here's the Doctor, unable to perceive that his companion Martha is helplessly, hopelessly in love with him; and, having decided that the only way to avoid the attentions of the time-travelling Family of Blood is to use a Chameleon Arch to turn himself from Time Lord to human, smart enough to record a list of 23 different scenarios she might have to deal with, all except the obvious one. That, as a human, he might fall in love with a human – specifically Joan Redfern, widowed Matron of the all-boys' boarding school he's chosen to hide out in as schoolteacher 'John Smith'. Oh, and the obvious corollary – that John Smith might not want to give up his human identity, that he might choose to remain dully mortal.

There's heartbreak in this two-parter, then – it's a grand tragedy, that much is obvious to any human viewer. But even when Smith suffers a vision of his aged self on his mortal deathbed, it's not about the tragedy of being human, rather the tragedy of being a Time Lord. The story is sometimes compared to *Superman II* (1980), in which our hero gives up his alien powers for the love of human Lois Lane, but decides to reverse the process when Earth is attacked by a criminal gang. There's all the difference between them, however: Superman's transformation is seen as an affront to the natural order, and we're rooting for our 'true' hero to return; in Paul Cornell's eyes, however, our sympathies are with Smith, and we're supposed to be saddened when the Doctor returns, as he must.

There's no logic, no sense in it – but for once, we don't want our hero back. And when he does return, the grotesque and unusual punishments he metes out on the Family – condemned to eternal life as an immobile scarecrow, for instance – for once, they don't seem quite heroic. Fitting, perhaps; deserved, perhaps; but not quite heroic, all the same.

Human Nature is, I think, all about sacrifice, and Smith is its only hero. We're used to seeing humans give up their lives, selflessly, to resolve the Doctor's problem – be they Katarina in *The Daleks' Master Plan* (1965-66) or Pex in *Paradise Towers* (1987) or, just one adventure beforehand, McDonnell in *42* (2007) – but Smith's voluntary self-destruction is surely the one that hurts us the most. As Joan puts it, facing the returned Doctor for the first and only time: "He was braver than you in the end, that ordinary man. You chose to change. He chose to die." The final scenes underline that theme, with the Doctor and Martha joining the grown-up Timothy to commemorate the sacrifice of a generation's worth of his schoolmates on Flanders fields.

It's not quite the perfect ending, however: for that, we have only to wait till *The End of Time* (2009-10), when Joan's great-granddaughter Verity Newman tells the Doctor that yes, she was happy in the end. "Were you?" she asks.

He doesn't reply. But funny little humans everywhere know the answer. **ALAN BARNES**

2

THE EMPTY CHILD/THE DOCTOR DANCES

STARRING CHRISTOPHER ECCLESTON | FIRST SHOWN: 2005

Imagine the scene. We're two months into the relaunched, twenty-first century run of *Doctor Who* – Christopher Eccleston's Doctor and Billie Piper's Rose have so far taken us on adventures in history and to the far future, on space stations and in the corridors of power, with Charles Dickens and walking, talking trees.

And then the TARDIS lands during the Blitz in 1941 London.

No sooner have the Doctor and Rose arrived, than they become separated. The Doctor discovers where and when they are, then gets a mysterious phone call (on the receiver in the TARDIS door's cubbyhole!), while Rose ends up dangling from a barrage balloon's guide rope. During a Luftwaffe attack. While wearing a Union Jack T-shirt. Outrageous doesn't even begin to cover it.

Steven Moffat's *The Empty Child/The Doctor Dances*, broadcast in May 2005, was immediately met with acclaim from every quarter. It won the 2006 Hugo Award for Best Dramatic Presentation, Short Form – the first of three consecutive wins for Moffat-written episodes of *Doctor Who* – and now **DWM** voters have deemed it to be the second best adventure of the Noughties.

A series of mysteries – who is the gas-masked boy? Why is the hospital full of people with identical injuries? What was the cylinder that crash-landed in London? – is set up and then resolved with fascinating consequences. As we delve deeper and peel back more layers, the script both surprises and entertains us in equal measure.

Take the cliffhanger at the end of *The Empty Child*. The Doctor and Rose are in a hospital ward when all the patients begin to close in on them – any contact will infect them with a terrible plague. The comatose patients get closer and closer and closer... The Doctor and Rose back away... And crash titles! The resolution at the beginning of *The Doctor Dances* is a sensationally clever and witty piece of writing, logically following on from everything we've learnt so far yet also defying expectation.

Also in the ward with our leads is their new ally/adversary, Jack Harkness (John Barrowman). He's now an established part of *Doctor Who* mythology: he became a regular character and later got his own spin-off series. But on our first meeting he had an ambiguous quality. Although his charisma works quickly on Rose, we don't know whether to fully trust him or not.

The Doctor is also clearly jealous of Jack's flirtation with his companion (there may be innuendo at work with sonic devices and bananas – you decide). It leads to one of the season's best scenes when, trapped in a hospital storeroom, our heroes trade banter about dancing. In a few sharply written lines, we get a whole new insight into the character of the Doctor.

But that's just one example. There are joys throughout this story – the Doctor gatecrashing the homeless kids' dinner ("I'm not sure if it's Marxism in action or a West End musical!"), an invisible space ship parked right next to Big Ben, the cameo from *EastEnders*' Heather Trott. But none is better than the satisfying 'click' when an hour and a half of story slots together to produce a climax of almost scientific beauty.

The joy on the Doctor's face when he works out what's been going on, and how he can save the situation, is worth the entry price alone. It's one of Eccleston's defining moments in the role. And we can share his elation because the clues, like in a classic Agatha Christie, have been hiding in plain view the whole time.

However, even if we end with the Doctor dancing round the TARDIS console with Rose to the sound of Glenn Miller's *In the Mood*, both episodes are quite dark, both literally and figuratively. The entire story is set during one dramatic, spooky night. There are shadows in every corner, peril round every bend.

Meanwhile, themes of loss – of life, of innocence – run through the piece. Early on, the Doctor befriends Nancy (Florence Hoath), a young girl who is caring for a gaggle of runaway children. They've all had to grow up quickly, faced with the dangers of adult life far too soon, while she's also plagued with worry about her little brother, Jamie. When the lad appears at the front door, he innocently asks, "Are you my mummy?" – an instant new *Doctor Who* catchphrase – but Nancy is terrified and warns the Doctor not to let him in.

This rejection is heartbreaking – and, to the Doctor, a mystery that needs investigating. What follows is one of the series' most effective emotional journeys.

But this is a dexterous, dynamic bit of storytelling. Where there's darkness, there's also light – Rose's complaint that the Doctor isn't 'Spock' enough, the old woman who questions how many legs she has, and Jack's numerous saucy references mean that laughter is never far away.

The fact it was a two-part story gave the writer and the production team a chance over 90 minutes to tell a rich adventure, and frankly the intelligence in the structure takes your breath away. But it's far from a series of tricks or scripting sleights of hand. Moffat's control of plot and character, information and emotion, is stunning. This is not a throwaway monster-of-the-week adventure with pauses for the characters to talk about their feelings. Every scene tells us both what's happening and how it affects the people. Plot affects character; character affects plot. It's a beautiful balance.

However, what have **DWM** readers voted their favourite episode of the decade? Turn the page to find out... **IAN FARRINGTON**

> 'It all clicks together to produce a climax of scientific beauty.'

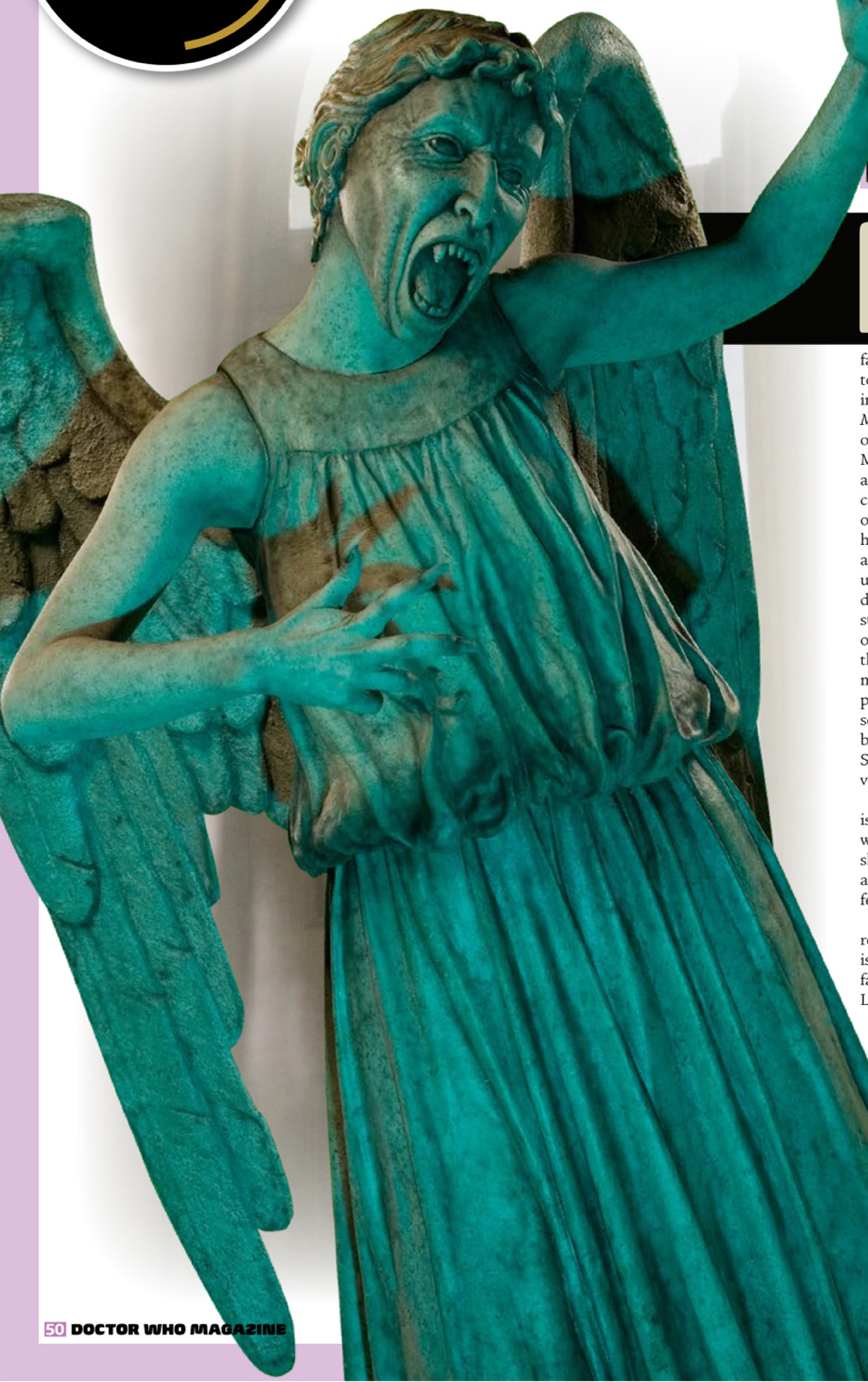
"Go to your room!" The Doctor comes up with a novel solution to his problem.

1

BLINK

STARRING DAVID TENNANT | FIRST SHOWN: 2007

Sally Sparrow: *Blink* is her story.



It's an irony that *Blink* is the most popular story of the Noughties – and one of the most loved *Doctor Who* stories of all time – as the Doctor himself is barely in it. The previous year, as the BBC Wales production team began to plan their second series, they quickly realised that they would have far more scenes with their leading man than days to shoot with him. Showrunner Russell T Davies inventively provided the solution with *Love & Monsters*, a story told entirely from the point of view of a fan of the Doctor. For the 2007 series, Steven Moffat was entrusted with the challenge of writing a story in which the Doctor would only make a cameo appearance and thereby save the schedule once again. Russell T Davies wanted a haunted house story, instructing Steven Moffat not to shy away from the tropes of the genre as they would be unfamiliar to a new generation. Moffat certainly delivered on his brief; *Blink* opens on a dark and stormy night, a lone girl climbs over the gate of an ominous derelict house, which bears a battered sign that reads, 'Danger! Keep out!' But *Blink* is much more than haunted house story; it's an intricately plotted, lyrically written, emotional and cinematic science-fiction adventure that not only delivers a brilliant 45-minute stand-alone movie, but allows Steven Moffat to outline his vision of *Doctor Who*, a vision he would realise in a few short years' time.

Denied the Doctor and Martha, Steven Moffat is free to create his own protagonists – and what characters does he create? An intelligent, sharp-tongued, emotionally reticent girl, who is ambivalent about a goodhearted, dopey boy who feels unworthy of her. Sound familiar?

However, it's the choice of subject matter which really makes *Blink* a taste of things to come. *Blink* is about time. Travelling in it, running out of it, facing up to its ravages. For a show about a Time Lord who travels in time, in a time machine, there are actually very few *Doctor Who* stories *about* time itself. Of course, lots of *Doctor Who* stories involve travelling into the past and future, and in the first relaunched series, Russell T Davies had conceived and commissioned a beautiful story about Rose travelling back in time and meeting her dead father, but it was Moffat who really focussed our attention on the consequences and complexities of moving backwards as well as forwards through our existence. And in *Blink*, he does it brilliantly. From Kathy Nightingale's letter ('What has been minutes for you, is 60 years for me'), to the Easter Egg conversation, where Sally Sparrow realises with a shock that the Doctor is reading from a transcript of a conversation that they're still having, to my favourite moment in *Blink* – and in possibly all 50 years of *Doctor Who* – when Sally meets Billy a few minutes after she was just flirting with him, only to discover that he is now an old man, and he tells her that it was raining when they met half a century ago, and she replies, "It's the same rain." In this 'timey-wimey' version of *Doctor Who*, life, as Billy tells us, can be simultaneously long and short. Billy is consistent on one point, however; the girls are always hot – and what a girl she is.

Let's not forget that one of the reasons *Blink* is so good is it has one of Britain's biggest movie stars in the lead role. Carey Mulligan has that rare star quality of irresistible empathy – you just can't help feeling everything she's feeling.

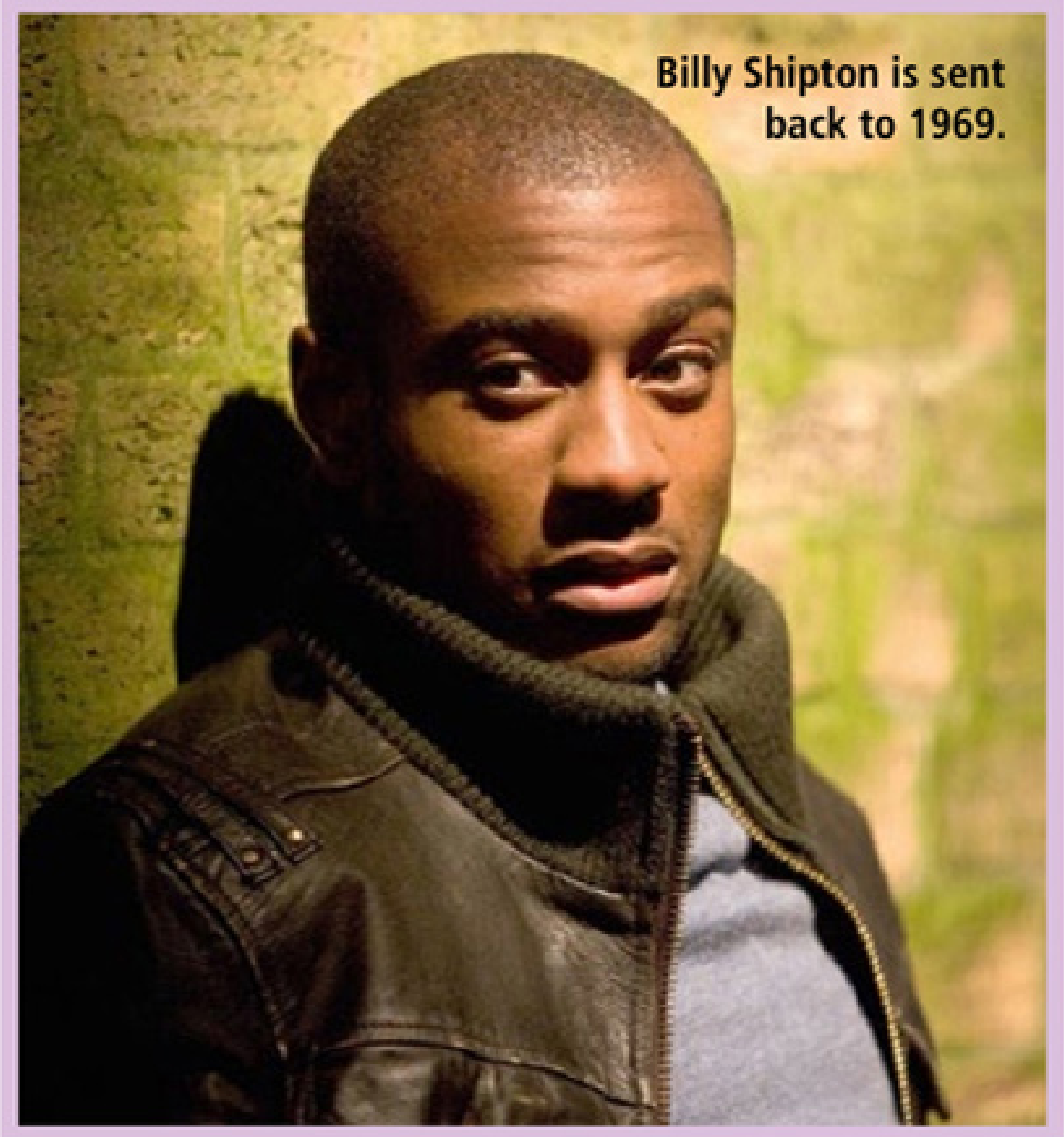
Mulligan brings to Sally Sparrow intelligence, warmth and most importantly of all a powerful sense of justice. Just like the Doctor, whose role in the story she's replacing, Mulligan's Sparrow is never cruel or cowardly. It is her bravery that defines her. Twice other characters in the story are found lacking. Kathy Nightingale is too scared to answer the door at Wester Drumlins and as consequence is propelled back in time to live to death, and when the Weeping Angels attack at the end of the story, Larry is all for giving them the key to the TARDIS in order to save his own skin. Only Sally always chooses the more difficult path, and Mulligan makes those choices feel frightening, real and morally right. It's why we love her so much.

Casting director Andy Pryor – one of the great, unsung heroes of twenty-first-century *Doctor Who* – is owed some credit here. *Blink* was Mulligan's last role for television. Pryor caught her and landed her for a leading guest part just before she ascended to Hollywood. (And it wasn't a fluke – Pryor had done the same with Andrew Garfield a few weeks earlier.)

Every department is on form. In the other great *Doctor Who* stories, even the most devoted of us must excuse a giant rat here, a clam monster there or the awkward appearance of a decidedly unanimatronic Magma Beast; *Blink* is flawless. The work of producer Phil Collinson is everywhere in *Blink*. It's easy to spot great writing or directing; producing is a hidden art. Where it shows itself is in consistency of tone. You can almost feel Phil Collinson running between departments, a compliment paid, a whispered suggestion made, bringing costume, design, lighting and make-up onto the same creative page. *Blink*'s perfection is in its unity of vision.

The design is beautiful throughout. Wester Drumlins is all entropy and autumnal shades, creating a sad, funeral atmosphere that is indeed "happy for deep people." The Weeping Angels' costumes are beautiful and chilling. The first expressionless masks with their blank eyes are as unsettling as the later fanged masks are terrifying. Murray Gold appears to have been given the same haunted house brief as Steven Moffat and he doesn't disappoint, delivering a score that is all piano keys and *Psycho*-esque strings. Under Hettie MacDonald, the music and monster design come together at the story's climax to make *Blink* one of the scariest *Doctor Who* stories in the show's history.

Hettie MacDonald's direction is all about the story. Every frame she designs moves the narrative on, so much so that *Blink* often feels like a graphic novel. The police station is a great example of this. Go and watch the sequence where Sally sees the Angels opposite, and then blinks and they disappear, only to have appeared around the window she is looking out of. Like comic panels, each frame advances the plot and is absolutely essential for the narrative to be understood. There's no ego here, no gimmicks, just beautiful framing and a devotion to story.



Billy Shipton is sent back to 1969.

'In just a few small scenes, Steven Moffat conjures love, loss and heartbreak.'

This story doesn't need directorial gimmicks, it doesn't even need special effects. There are barely any in *Blink*, because this is a story about what happens when your eyes are closed, not open, and as all *Doctor Who* fans know, the best special effects are created with our imaginations. Those effects that are present are subtle and brief – appropriately enough, if you blink you'll miss them. My favourite is Sally taking the TARDIS key from a motionless Angel, and as she passes another Angel behind her, blocking our view of it for a second, it has changed position. Yes, it moves when *our* view of it is blocked.

The Doctor uses his timey-wimey detector.

Never before has the audience been so invited to participate in an episode of *Doctor Who*. The Doctor himself stares out of the screen, looking directly at us, and demands that we join in. "Don't blink, don't even blink." He even wishes us good luck. By the climax of the story, when Larry is desperately trying not to blink because he has a fanged Angel right in his face, my eyes are as dry and itchy as his, because I've been doing exactly the same.

Perhaps one of the reasons *Blink* finds such favour with readers of this magazine is because more than any other, it's the story that we'd love to be the protagonist of. An ordinary person, a bit of an outsider, receives a message from the Doctor, who needs our help to free himself and save the Earth. Isn't that exactly what we've dreamt of since we were children? Wouldn't we all love to find a message behind the wallpaper or a hidden Easter Egg on one of our DVDs? Unlock its secrets and find our way to a blue police box with all its wonders inside? The Doctor doesn't need to stare out of my telly and urge me to take part, I'm ready; I've been ready since I was five years old.

But it's not wish-fulfilment that makes a great story, it's great writing, and *Blink* is full of it. Steven Moffat's 'timey-wimey' plot is so intricate and demanding that he hardly leaves himself room for character and relationships, but within the small scenes he has available, he conjures love, loss and heartbreak. The economy of storytelling is breathtaking. He gives himself less than a minute of screen-time to show Kathy fall in love. He actually does it with two lines of dialogue. "Are you going to stop following me?" Kathy asks her future husband. "I don't think so, no," he replies. A whole marriage brought to life in 12 words.

A short while later, Moffat does one better and dramatises Sally falling in love with Billy with a single word. Sally makes a Freudian slip and introduces herself to Billy with his surname, not hers, revealing to him and us that she's already imagining a future together. Moffat's only got two scenes to make us believe that Billy and Sally should be together; he not only does this, but in the characters' third scene, where Sally meets Billy at the end of his life and discovers that it's too late and the Angels have robbed her of her chance to be Sally Shipton, Moffat makes me feel the injustice so keenly that I actually shed a tear.

The genius of the Weeping Angels isn't just that they get you when you blink – and however hard we try, none of us can stop ourselves doing that – it's that when finally you succumb to the inevitable and close your eyes, they send you away and you can never go home again. Is there anything more chilling for a child than that? For any of us? There are dozens of great monsters in *Doctor Who*, but only a handful touch such a deep-seated, primal fear that they transcend their times and become immortalised as part of our collective, cultural experience: The walking dead marching bandaged through the English countryside; huge maggots biting at us with pincered mouths; giant lizards staggering towards us out of the ocean; and now statues coming alive when we close our eyes. When this generation of children reaches middle-age, and they sit in the pub and reminisce about their childhood, they'll remember *Doctor Who* and shiver and talk about 'the one with the statues'. For a *Doctor Who* story there is no greater praise. This 45-minute adventure about time might just stand its test. **MATT JONES**

BBC DOCTOR WHO

THE FIRST 50 YEARS

THE 2010s

In the modern world, *Doctor Who* exists alongside so many other fantasy shows – *Merlin, Being Human, The Vampire Diaries*... But the Doctor has more than held his own...

INTRODUCTION BY **PETER GRIFFITHS**

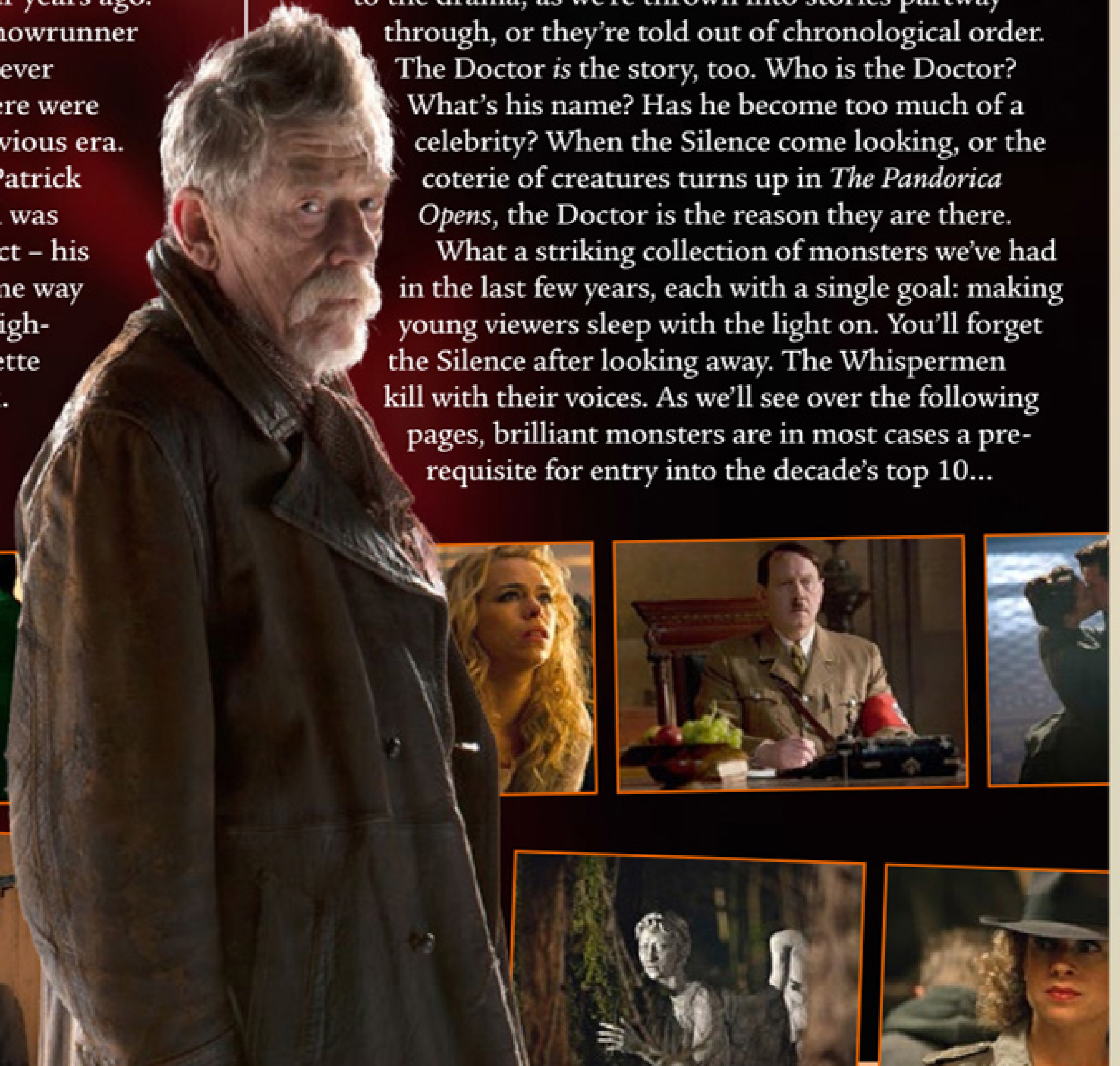
Since 2010 *Doctor Who*'s global profile has exploded, with new fans by the million. All told, *The Day of the Doctor* was the most watched drama broadcast in BBC history. So it's easy to forget that things could easily have gone wrong four years ago.

A beloved Doctor and showrunner had left the building, and for the first time ever (barring the 1996 and 2005 relaunches) there were no cast or senior production ties to the previous era. It was the most perilous changeover since Patrick Troughton showed it could be done. But all was right with the world. Matt Smith was perfect – his Doctor somehow classic and new in the same way as the series itself these days. Meanwhile, high-definition cameras and a darker colour palette meant *Doctor Who* had a gleaming new look.

Creative powerhouse Steven Moffat has the programme in his blood, and he knows what makes it tick. But he's playing to an increasingly sophisticated audience, too. The story arcs are more involved, and timey-wimeyness is the show's stock-in-trade. Moffat focuses on the format like never before. It used to be a vehicle to get the Doctor into the drama; now the format is integral to the drama, as we're thrown into stories partway through, or they're told out of chronological order. The Doctor *is* the story, too. Who is the Doctor? What's his name? Has he become too much of a celebrity? When the Silence come looking, or the coterie of creatures turns up in *The Pandorica Opens*, the Doctor is the reason they are there.

What a striking collection of monsters we've had in the last few years, each with a single goal: making young viewers sleep with the light on. You'll forget the Silence after looking away. The Whispermen kill with their voices. As we'll see over the following pages, brilliant monsters are in most cases a pre-requisite for entry into the decade's top 10...

> 'Matt Smith was perfect – his Doctor somehow classic and new, in the same way as the series itself these days...'



Bubbling under...

Which Matt Smith stories didn't quite make the Top Ten?

20 HIDE
The Doctor investigates the haunting of Caliburn House in this popular nerve-tingling ghost story.

19 THE GOD COMPLEX
"Praise Him." Many voters put their faith in this disturbing story in which the Doctor and his companions face their fears.

18 AMY'S CHOICE
Readers gave high marks to this 2010 episode in which the Doctor, Amy and Rory are caught in a trap. Is it a dream or is it a reality?

17 A CHRISTMAS CAROL
The Doctor has a Dickens of a time changing the past to save Amy and Rory in this Yuletide story, which many thought the perfect present!

16 THE TIME OF THE DOCTOR
A bittersweet festive treat, as time runs out for the Eleventh Doctor, and he spends his final years defending the town of Christmas.

15 THE GIRL WHO WAITED
Karen Gillan gives a stunning performance as an older version of Amy in this deeply moving episode, which proved popular with voters.

14 THE LODGER
Many readers lodged their praise for this adventure which saw the Doctor attempting to live a normal human life with his flatmate, Craig Owens.

13 A GOOD MAN GOES TO WAR
Spoilers no more, as the Doctor raises an army, and the truth about River Song's origins is revealed, in this game-changing episode.

12 THE CRIMSON HORROR
The Doctor's encounter with the ruthless Mrs Gillyflower really hit the sweet spot for many of you in this stylish Victorian horror story.

11 THE SNOWMEN
The Eleventh Doctor decides to retire from adventuring – until he comes into contact with Clara Oswald, and a mystery that proves impossible to resist...

TURN THE PAGE FOR THE 2010s TOP TEN!

The Doctor and Amy enjoy the bright lights of New York.

PHOTO: BENJAMIN COOK

10 THE ANGELS TAKE MANHATTAN

STARRING MATT SMITH | FIRST SHOWN: 2012

The clue's in the title. More than any other visit to the Big Apple, this is *Doctor Who*'s New York story.

We've visited the city before, of course – the First Doctor and his friends landed at the top of the Empire State Building in *The Chase* (1965), while the Tenth Doctor and Martha were there at its construction in *Daleks in Manhattan/Evolution of the Daleks* (2007). But whether set in the modern day or the 1930s – this is one of showrunner Steven Moffat's classic timey-wimey adventures – *The Angels Take Manhattan* is built on the sights, sounds and senses of New York, New York.

It starts on a film-noir private detective in a raincoat and hat. With his laconic voiceover setting the scene, he gets given a mysterious assignment, then comes face-to-face with the Statue of Liberty – which has somehow moved across the city!

When we cut to the present day, a montage shows us the river, bustling traffic, a hotel doorman, Times Square and – vitally – plenty of shots of the city's many statues. Are they all Weeping Angels, waiting to pounce? Throughout the episode, further icons of New York City past and present – yellow taxis, Art Deco architecture, Fifth Avenue, the Brooklyn Bridge – pepper the story. The fact that the crew actually went to America to record these scenes only solidifies this glorious sense of place.

The Doctor, Amy and Rory are enjoying a picnic in the beauty of Central Park, and there's an epic skyline of skyscrapers as a backdrop. The Doctor is reading out from a *Melody Malone* novel, a pulp paperback we later learn was written by River Song, and the scene is idyllic. Three mates teasing each other with playful banter. Friends forever, no matter what happens...

However, by the episode's end, our heroes have been torn apart in space and time. The Doctor will have lost Amy and Rory. Nothing will be the same again. **IAN FARRINGTON**

9 THE IMPOSSIBLE ASTRONAUT/ DAY OF THE MOON

STARRING MATT SMITH | FIRST SHOWN: 2011

Doctor Who is often quick-witted and well-read, but rarely all that *clever*. *The Impossible Astronaut/Day of the Moon*, however, is dizzyingly, dunce-makingly clever. We trail behind it, our simian knuckles scraping in the sand, while it charges through a narrative unlike any other: the Doctor's death, the monster-you-can't-remember in the White House restroom, "Doctor, I'm pregnant", the three-month gap between episodes, "We are not fighting an alien invasion, we're leading a revolution", the tally marks...

Oh, the tally marks. The story that's so clever it invents a whole new film editing technique, an 'unreliable montage' effect in which stuff happens between shots that we don't see and *yet still we understand it*. (Somewhere, Sergei Eisenstein is weeping.) The Silence, obviously, are the most insidiously evil idea in *Doctor Who*, ever; and their execution full-on scary movie scary, a world removed from comfortable Hammer horror-lite. Even the CGI is clever: the shot that sweeps us from a close view of the Doctor inside the Command Module of *Apollo 11* and pulls out, all the way, to reveal the full *Saturn V* is smarter than any skyful of flying saucers. It's so clever that it explains Watergate in a casual but nonetheless entirely story-significant aside you might even have missed.

And then there's the resolution, the means by which the Doctor defeats the Silence – so cleverly hidden in plain sight throughout the whole of *Day of the Moon* that we're actually surprised by it when we get there (the *Sherlock* effect?). As we will be by the explanations for the many mysteries that this two-parter leaves hanging – but knowing, say, the killer Astronaut's identity, or who the Eye Patch Woman is, doesn't detract from a rewatch; in fact, it makes the whole thing seem cleverer, even, than it did the first time round. Clever. **ALAN BARNES**

The Doctor, River and Amy must face the Maze of the Dead.

8 THE TIME OF ANGELS/ FLESH AND STONE

STARRING MATT SMITH | FIRST SHOWN: 2010

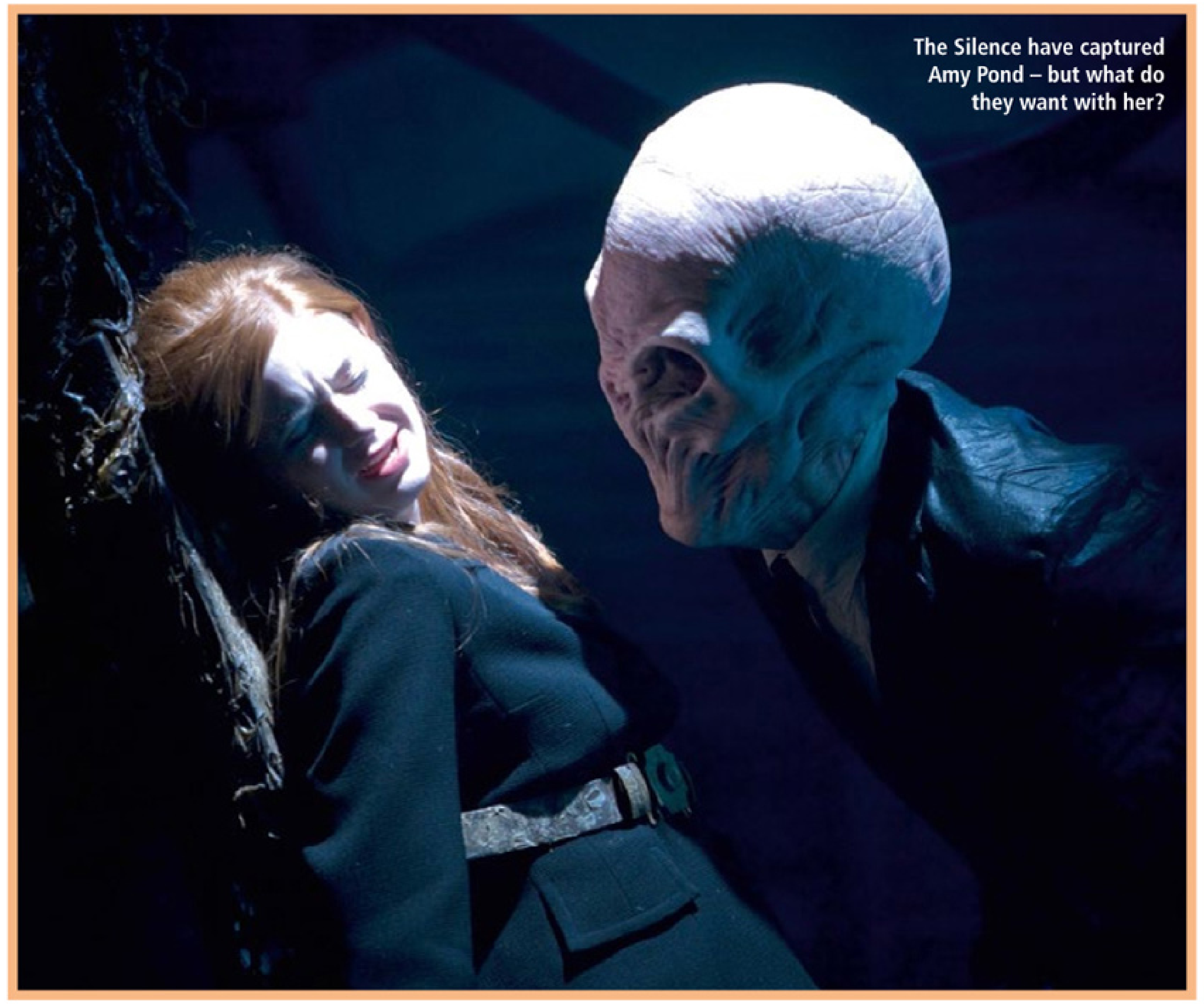
Early on in *The Time of Angels*, the Doctor and co stand on the desolate beach beneath the crashed *Byzantium*, with Amy and River Song in mischievous mood. It's a great scene bursting with the DNA of *Doctor Who*. And it was Matt Smith's first day on the job.

Think about that for a moment. Everything we adore about the Eleventh Doctor is already present and correct here, and never before has a Doctor arrived so perfectly formed. But that's the story of this story. *The Time of Angels* is an emphatic declaration by new showrunner Steven Moffat and his team that they know what they're doing, and that the show's best days lie ahead.

Moffat delivers a quick-witted, relentless thriller conceived as the bigger, bolder *Aliens* to *Blink*'s *Alien*. That's apparent in the more deeply malevolent Weeping Angels, back for an unnerving encore. This time, whatever holds the image of an Angel becomes itself an Angel – a revelation that leads to one of the story's casually brilliant set pieces. And with director Adam Smith peppering the action with gorgeous visuals – look again at those upper reaches of the Maze of the Dead – this could qualify as the most confident production ever mounted for *Doctor Who*.

But back to our leading man. Consider the scene in *Flesh and Stone* where the Doctor sprawls in the command chair, sparring with Angel Bob (poor, sweet Bob) over the communicator. It was shot just a few more weeks into Matt's tenure, and he's channelling the best of Tom Baker and David Tennant.

"A forest in a bottle on a spaceship in a maze," exults the Doctor in the same scene. "Have I impressed you yet?" Oh yes, we're impressed. The only question is why these episodes aren't even higher in the poll. **PETER GRIFFITHS**



The Silence have captured Amy Pond – but what do they want with her?

Oswin Oswald of the Starship *Alaska* hides secrets that even *she* isn't aware of...

7 ASYLUM OF THE DALEKS

STARRING MATT SMITH | FIRST SHOWN: 2012

Asylum of the Daleks is as bold and accomplished a season opener as the show has ever managed. The story is winningly direct, the production flawless and the story brilliantly constructed. The Daleks, seemingly fed up with waiting for a new series of *Doctor Who*, decide to stage an adventure of their own, abducting the Doctor, Rory and Amy to investigate the source of some bothersome opera music emanating from the fabled Dalek Asylum.

As premises go, it's probably not watertight, but feels perfectly suited to the gleefully idiosyncratic bunch of Daleks that greet us. Having adopted a parliament and assembled en masse to plead for the Doctor's assistance, they feel closer to the strange outer space robot people of World Distributors' 1960s output than the fugitives of any Time War.

None of this really matters, of course, because like all of the best *Doctor Who*, *Asylum of the Daleks* presents a fundamentally silly premise with confidence. Here is a story with the confidence to toy with *Doctor Who*'s own growing power as a TV phenomenon. Its killer twist, introducing new companion Jenna-Louise Coleman as an unbilled surprise, plays with the expectations of an audience fully aware of the show's ongoing production slate and casting announcements.

It's brash and brilliant and to reinforce this, Oswin acts every inch like a textbook companion. Dressed like an action figure waiting to happen and speaking solely in rat-a-tat one-liners, only an inability to conquer baked goods prevents her from being literally too good to be true. Her mystery is a guileful piece of writing that, for all its clever construction, hides its clues in plain sight, withstanding repeated viewings. Second time around, Oswin's sass and evasion shifts effortlessly into hubris and denial.

Asylum gets away with its excesses because they are all in service of a more delicate and human story. Strip away the Daleks and you're left with a simple, tragic tale about the Doctor arriving just a little too late to save the day but just in time to save Rory and Amy's marriage. As Dalek-in-denial Oswin tells the Doctor in her closing moments, "We have grown stronger in fear of you." And how appropriate that seems: the Doctor himself may have shaped the Daleks, but the Daleks defined *Doctor Who*. **STUART MANNING**

> **'Like all of the best *Doctor Who*, *Asylum of the Daleks* presents a silly premise with confidence.'**

6 THE PANDORICA OPENS/THE BIG BANG

STARRING MATT SMITH | FIRST SHOWN: 2010

The Pandorica Opens/The Big Bang is full of the kind of fireworks and epic, universe-threatening peril that viewers now expect from a *Doctor Who* series finale. The first part certainly delivers, featuring a stupendous cliffhanger where the Doctor is dragged helplessly into the Pandorica while pleading with the massed hordes of his enemies, who have improbably teamed up in an effort to save themselves from the effects of the exploding TARDIS. As the Pandorica closes on the Doctor, the universe is destroyed and darkness descends. Even Murray Gold's incidental music goes backwards just to emphasise the finality of it all.

It's a measure of Steven Moffat's skill as a writer that amid the apocalyptic spectacle in both parts of the story, it's actually the quiet moments that reverberate the most. The universe may be ending, but Rory's unwilling murder of Amy is equally devastating. When the Doctor fires himself and the Pandorica into the exploding TARDIS, it may save the universe, but it's the Doctor's speech to the sleeping Amelia as his timeline rewinds that is at the heart of the story. Moffat is famous for his complicated, time-bending narratives, but the emotional side of his writing is often overlooked, and it is at its most powerful here.

Fortunately and necessarily, the acting from all the regulars is up to the standard of the demanding scripts. Matt Smith, at the end of his début series, is just wonderful, and he's as comfortable challenging a flotilla of spaceships, talking quietly to a sleeping child, or dancing at a wedding like a demented giraffe. *The Pandorica Opens/The Big Bang* may have just finished outside of the Top Five of the 2010s, but like the infamous fez it introduced, it will remain a favourite for many years to come. **JOHN WILLIAMS**

The Daleks spring their trap in *The Pandorica Opens*.

5

THE NAME OF THE DOCTOR

STARRING MATT SMITH | FIRST SHOWN: 2013

The Great Intelligence, in the form of Dr Simeon, has an old score to settle with the Doctor.

For a story that's so epic in scope, involving, as it does, both the origin story of the Doctor and the revelation of Clara's true identity, *The Name of the Doctor* feels more like a chamber piece than a grand series climax. The Doctor is joined by his close circle of friends – and, of course, the obligatory villain – for a visit to his grave, where they, and we, are invited to imagine a universe without him. By the end of the story, the Doctor and Clara are deep in the Doctor's subconscious confronting a dark secret from his past. It's not exactly a standard season finale.

In fact, *The Name of the Doctor* is so preoccupied with the nature of identity and the consequences of one's actions, that at times it feels like we're watching the Doctor having some kind of existential breakdown. When he realises he will have to go to Trenzalore to save Jenny, Strax and Vastra, the Doctor doesn't react with his usual bravado, but instead starts crying. He regains his composure relatively quickly, but we're left in no doubt that the Doctor is in a deeply introspective mood and later events do little to lift him out of it.

Despite the gloomy atmosphere, there are many entertaining distractions along the way. Strax is as much fun as ever – "Surrender your women and your intellectuals!" – and the Whispermen are wonderfully creepy, particularly in the chilling scene where they slip into the house and murder Jenny while she's participating in a spiritual conference call. Best of all is the pre-credit sequence that not only features the theft of the TARDIS from Gallifrey, but also shows Clara encountering every incarnation of the Doctor in an exciting 'spot the clip' montage. And yet despite these diversions, the story remains intently focused on the Doctor's fate and the impact of his life upon the universe.

When the Great Intelligence leaps into the Doctor's timeline, the effect is immediate and rather reminiscent of the film *It's a Wonderful Life*. Vastra quickly realises: "The universe without the Doctor. There will be consequences." Within no time the stars start going out, and Strax is vaporised after reverting to his murderous Sontaran ways. But the Doctor recognises that there is an element of truth in the Great Intelligence's comments about the harm that his actions have caused, and more fundamentally, he considers time travel itself as damage, and his own timeline as "the scar tissue of my journey through the universe." The universe *with* the Doctor also has consequences.

None of this is accidental. *The Name of the Doctor* is more than just a season finale, as it also has to pave the way for *The Day of the Doctor* and all the associated 50th anniversary hoop-la. As the Doctor reflects upon the consequences of his actions, the story leads gradually towards the revelation that he's been hiding the biggest secret of them all. Scattered throughout the story are images, sounds and other fleeting glimpses of the Doctor's previous incarnations, as Clara the impossible girl tumbles through his timeline, helping him at every stage. It therefore comes as a surprise after the Doctor says his goodbyes to a fading River Song and rescues Clara to find that there's a whole other incarnation that he's completely repressed.

The shock appearance of John Hurt as the mysterious 'other' Doctor is surely a huge contributory factor to *The Name of the Doctor*'s position as the Number Five story of the 2010s. Simply the sight of him – looking like a medieval knight who'd just been kicked awake in a monastery doorway – was enough to raise a cheer from even the flintiest of souls. His appearance also made it clear that the Doctor's name is significant, not only as a way of accessing his tomb, but as a way that he can try to avoid responsibility for his actions – if Hurt's character didn't do things in "the name of the Doctor" then they can be left in the dark places of his subconscious. These tensions between Hurt's character and the other Doctors would play themselves out in the following adventure, but it's all set up with admirable economy in the last minute of this story.

The Name of the Doctor is a curious tale. It's like a minor chord version of *The Day of the Doctor* with almost every element steeped in melancholy. Most of us recognise that when we reach a 'significant' birthday, we'll probably have a really good party, but that it's also a time for reflection, a weighing up of memories and regrets, and a need to consider the fragility of life and the uncertainty of the future. *The Name of the Doctor* offered that opportunity for the programme's 50th anniversary, although thankfully it was lifted with enough moments of humour and excitement to stop it becoming too maudlin.

There's a final irony that subsequent stories have made *The Name of the Doctor* even more fragile, even more soufflé-like, to the point where there's some doubt that the adventures on Trenzalore ever happened at all. Is the Doctor destined to die on Trenzalore, or do the subesequent events of *The Time of the Doctor* rule it out? It's certainly the case that this impossible story will linger in the dark places of our minds for some time to come. **JOHN WILLIAMS**

The Doctor's past is unravelled, and the impossible girl is forced to make a brave decision.

4

THE DOCTOR'S WIFE

STARRING MATT SMITH | FIRST SHOWN: 2011

One day, it had to happen. Had to, ever since 1980s producer John Nathan-Turner wrote that title into *The Caves of Androzani*'s place on his planning board, in a (seemingly failed) bid to smoke out a production office mole: '*The Doctor's Wife*, by Robert Holmes.' Ludicrous in 1983, of course. No less unthinkable in 1984. Still absurd in 1985, 1986... 1996, even, despite that Doctor Eight/Dr Grace snog in the TV Movie. Not so unlikely after 2006, after Rose and Madame Pompadour. Far from impossible after Joan in *Human Nature* (2007) and 'Jenny', *The Doctor's Daughter* (2008). The safest of safe bets after River Song's introduction – to whom, irony of ironies, the title wasn't applied.

One day, it had to happen. Had to, ever since the Third Doctor (not knowing he was being watched by Sarah) was first heard telling the TARDIS "Well done, old girl..." in *The Time Warrior* (1973-74; although the 'old girl' line he first applied to his car, Bessie, in *The Time Monster*, 1972). Had to, because it was too irresistible an idea. And so **DWM** had the TARDIS incarnated as a mysterious Grey Lady roaming her own corridors in (cough) the comic strip *A Life of Matter and Death* (issue 250, 1997); then the BBC Books novels featured the sentient TARDISes Marie (in *Alien Bodies*, 1997) and companion Compassion ('reborn' as a TARDIS in *The Shadows of Avalon*, 2000); and a TARDIS-turned-evil took the form of the Brigadier in (cough COUGH) the Big Finish audio *Zagreus* (2003).

One day, these things had to happen – properly, in the TV show. *The Doctor's Wife*; the TARDIS incarnated, probably as a woman. But who'd have guessed they'd happen together? That they'd be one and the same? "She's a woman, and she's the TARDIS," the Doctor tells Amy – a coincidence that can have only one explanation, according to his companion: "Did you wish *really* hard...?"

She could have been the Bride of Frankenstein, of course – that'd have made perfect sense, given that the other servants of the extra-spatial entity 'House' are people made from flotsam and jetsam limbs and organs. There's a touch of the Elsa Lanchesters about Suranne Jones' Idris, nonetheless; and yes, she looks a little like a refugee from the morbid *oeuvre* of director Tim Burton, too – but then, the ever-ungainly Eleventh Doctor has a hint of the Edward Scissorhandses anyway. It's something more than cosmetic, though: the Doctor and Idris' weird, impossible romance feels akin to the weird, impossible romance between Johnny Depp's Edward and Winona Ryder's Kim in that 1990 film; or, perhaps more pertinently, between Depp's Victor and Helena Bonham Carter's dead Emily in the animated *Corpse Bride* (2005).

Admittedly, the story is slight: the TARDIS-eating House lures the Doctor to its world, where it evicts (or exorcises?) the essence of the Doctor's Ship into Idris, so it might escape back into the real universe in the empty machine. What's most surprising about *The Doctor's Wife*, what's most ludicrously, unthinkably daring, is how casually it revises the series' origin story. Until now, the best account of what what really happened back on Gallifrey, when the First Doctor set out on his travels, had come all the way back in *Frontier in Space* (1973), when the Third Doctor told Jo that he'd only "borrowed" the TARDIS: "I fully intended to return it, I assure you. Anyway, she wasn't exactly the latest model, poor old thing." That 'poor old thing', it transpired, had other ideas. "You were unlocked," the Doctor tells Idris; "Of course I was," she retorts. "I wanted to see the universe, so I stole a Time Lord and I ran away..."

Bang. The penny drops. 48 years of the programme – and here it is, the ludicrous, unthinkable proposition that all along, we've been watching the TARDIS' big adventure in time and space, not the Doctor's. The ramifications are dizzying: for one thing, does this mean that the Doctor wasn't solely responsible for the crimes he committed in escaping Gallifrey? Does this explain why, following his trial in *The War Games* (1969), the forcibly regenerated Third Doctor was exiled to Earth with his Ship, when it'd have made more sense for the Time Lords to dump him on Sol Three with no possible means of escape? Because if the Time Lords appreciated that the TARDIS enabled his escape, that she was the Bonnie to his Clyde, then exile to Earth would be her punishment too – and a cruel and unusual one, the removal of her dematerialisation circuit her personal punishment, as personal as his enforced regeneration...

The story looks very different from this perspective, doesn't it? What if all her quirks, her landings-in-unexpected-places, were entirely deliberate – where she wanted to go? Perhaps that's why she's the Wife of the title. Pity that poor, deluded, clueless... man, thinking he wears the trousers at home. All along, all he's ever been is the TARDIS' Husband. What if he wasn't her first?

What if he won't be her last? If he died, if she were one day widowed, might she take another spouse – a second husband; or, quite possibly, in these enlightened times, a wife?

Doctor Who, without the Doctor? If the TARDIS were there, if she remained constant – well, is it that really so ludicrous, so unthinkable?

Because if *The Doctor's Wife* tells us anything, it's that what seems ludicrous and unthinkable now can always come to pass in 30 years or less. That title was a tease in 1983, and now it's part of the story. How perfect, then, that *The Doctor's Wife* should contain its own fan-baiting tease – the fact, as explained by the Doctor, that the Time Lord known as the Corsair changed sex "a couple of times" when he regenerated...

It has to happen, you know. One day... **ALAN BARNES**

> 'If she was Bonnie to the Doctor's Clyde, then exile to Earth would have been her punishment too.'

3

VINCENT AND THE DOCTOR

STARRING MATT SMITH | FIRST SHOWN: 2010

Thirty-four minutes into *Vincent and the Doctor*, the invisible alien monster that's been stalking Vincent van Gogh through the fields of Provence is absolutely, conclusively dead, kebabbed on the point of the painter's easel.

Thirty-four minutes out of forty-five, and the monster is dead. Extraordinarily, there are eleven minutes still to go. More extraordinary still, those eleven minutes are why we're here.

So let's talk about those extraordinary eleven minutes. Not that there's anything wrong with the preceding thirty-four, of course. They're every bit as great as the forty-five minutes of *The Unquiet Dead*, or *Tooth and Claw*, or *Victory of the Daleks*, or any of the other beyond historical para-biographies that the post-2005 series has made its own; episodes in which 'Doctor Who Meets' ... an author, or a queen, or a Prime Minister, and they have an adventure together. ('Para-biographies' – I made a new Fan Term! I hope you like it. Feel free to use it, lots.)

We know how those episodes end, now – with some wry, post-modern acknowledgement of our para-biographical subject's future reputation: Charles Dickens at last has a conclusion for his unfinished *Mystery of Edwin Drood*, Queen Victoria tells the Doctor that she is "not remotely amused" and Winston Churchill offers our hero a cigar. Bdm-tish; fifty-seven academics punch the air and all's well that ends well, *etcetera*.

That's not quite how *Vincent and the Doctor* ends.

First, we're in a field – Vincent, the Doctor and Amy laying head-to-head, hands held, looking up at a night sky that CGI-translates into Vincent's vision of stars bursting through the blueness and the blackness: "Can you see how they roar their light?" It's the Doctor's role, always, to impart cosmic wonder; suddenly, he's the slack-jawed supplicant.

It might end here. It might end happily. But then: "Doctor, I shall miss you terribly," says Vincent; and we know what he has in mind.

Back in the Yellow House, he bids the Doctor and Amy goodbye: "We have fought monsters together and we have won. On my own, I fear I may not do as well..."

And we know what he has in mind.

'Monsters', plural. Two monsters. One the blind, lumbering Krafayis; the other not yet defeated. The story isn't over; a *Doctor Who* story is never over until the monster's defeated. Is that why the Doctor then transports Vincent to the exhibition of his work at the Musée d'Orsay in Paris, in 2010 – to salvage some sort of victory from the jaws of defeat?

Vincent
Van Gogh

The Doctor shows Vincent what he will come to mean to people.

Chances are, you've never quite managed to watch the rest of the episode without your eyes starting to water. Chances are, even the opening bars of Athlete's otherwise milk-curdlingly awful *Chances* can't stop your eyes prickling in anticipation.

The same thing happens to me whenever I get towards the end of *The Elephant Man* (1980) – David Lynch's film, telling the tale of the grotesquely deformed Victorian sideshow curiosity 'John' Merrick (played by War Doctor John Hurt, unrecognisable beneath an extraordinary make-up). At last returned to the safety of his room at the London Hospital following a terrifying abduction, Merrick is invited to the theatre as the guest of actress Mrs Kendal (Anne Bancroft) – who dedicates the night's performance to him, leading the audience to applaud our tragic protagonist. Watching it again, we know what the chronically ill Merrick has in mind, on his return to the hospital – to remove the stack of pillows he's required to sleep on to prevent his own asphyxiation. But before setting out for the theatre, he's told surgeon Frederick Treves (Anthony Hopkins), "My life is full because I know that I am loved. I have gained myself."

That's why the Doctor takes Vincent to the Musée, I think – to gain himself.

Bill Nighy's uncredited appearance as an art critic in a Parisian gallery is, of course, the greatest uncredited appearance of an instantly recognisable actor playing an art critic in a Parisian gallery in *Doctor Who*, ever. In 111 words (not 100), he describes Vincent's place as the "most beloved" painter of all time: "Pain is easy to portray, but to use your passion and pain to portray the ecstasy and joy and magnificence of our world – no-one had ever done it before..." He concludes: "To my mind, that strange, wild man who roamed the fields of Provence was not only the world's greatest artist, but also one of the greatest men who ever lived."

TREVES: "Stand up. They want to see you."
MERRICK: "Oh no, I couldn't."
TREVES: "It's all right. Stand up. They want to see you."

Merrick rises and comes forward to thunderous applause. The audience begins to rise and they clap their hands even louder. Merrick is overcome by the applause. Tears run down his cheeks.

And Vincent weeps:

DOCTOR: "Vincent. I'm sorry. I'm sorry. Is it too much?"
VINCENT: "No. They are tears of joy. Thank you, sir. Thank you."

Still, we know what Vincent has in mind. Time can't be rewritten. Some monsters can't be defeated.

But something has changed, nonetheless. So when the Doctor and Amy return to the Musée, they find a message from Vincent, coded in the form of a dedication on *Still Life with Twelve Sunflowers*: 'For Amy, Vincent.' But what it *really* says is the same thing as those closing moments of *The Elephant Man*; the same thing, in fact, as the closing moments of *An Adventure in Space and Time* (2013), when William Hartnell (David Bradley) sees Matt Smith, or maybe the Doctor, standing beside him at the TARDIS console. That, despite everything: "My life is full because I know that I am loved..."

That's why we dissolve, I think. Those last eleven minutes of *Vincent and the Doctor* are more than simply sentimental. They're bigger on the inside... Emotionally transcendental. **ALAN BARNES**

2

THE ELEVENTH HOUR

STARRING MATT SMITH | FIRST SHOWN: 2010

A new Doctor's first story is so important. Although nothing needs to be set in stone, it's a blueprint for the tone and style that will follow and it must also introduce our new leading man. Think back through *Doctor Who*'s history and there are some extraordinary examples of storytelling, or adventure and of fresh beginnings, in début episodes. But 2010's *The Eleventh Hour*, written by incoming showrunner Steven Moffat and starring astonishing new lead actor Matt Smith, is the best of the bunch.

After five successful years, the show was established as one of British TV's most assured hits. It was grabbing acclaim, attention, viewers and headlines like never before, thanks to the magnificent work of executive producer Russell T Davies and his team, as well as stars Christopher Eccleston, David Tennant, Billie Piper, Freema Agyeman, Catherine Tate and many others. However, in 2010, we had the biggest shake-up *Doctor Who* has seen this century. A new creative team was in charge, an entirely new cast on screen. It was a risk: and it paid off spectacularly.

What does a Doctor's first episode have to do? In seasons gone by, the aims have varied. In 1966, Patrick Troughton's *The Power of the Daleks* was the first time we'd had a regeneration, so the entire concept of the Doctor changing his appearance and personality had to be skilfully explained. Every time since, no matter the gap since the last début, this information has to be reiterated for any new viewers. *Spearhead from Space* (1970) had a reformatting of the whole show to convey, the action – and Jon Pertwee's Doctor and the TARDIS – now limited to Earth. Paul McGann's 1996 TV Movie and 2005's astonishing relaunch, *Rose*, reintroduced the programme and the character to a viewing public who'd been starved of *Doctor Who* for a number of years.

> 'This Doctor carried the weight of experience, but had a youthful energy and sense of joy.'

The first face seen by the Eleventh Doctor – little Amelia Pond.

The daunting task facing *The Eleventh Hour* was to, in effect, improve on excellence. The David Tennant era was such a success, such a marvellous, all-consuming triumph, that it had been winning BAFTAs and NTAs galore. It had also been four years since a new lead actor – a whole generation of kids had fallen in love with the only Doctor they'd ever known. How could this new season top it?

What's instantly apparent about Matt Smith's début episode is the tone. In interviews, Steven Moffat talked up 'fairy tale' as *Doctor Who*'s new buzz phrase – and this sense of wonder, of magic and mystery and folklore, is evident throughout. From the new Doctor's whimsical decisions (fish fingers and custard!) to Amelia's garden of creeping foliage and well-worn stone steps, we're entering a pleasingly off-kilter world.

Amelia lives in Leadworth, a picturesque place of village greens, local post offices and everyone knowing each other. We hear mention of her parents but don't meet them. After five years of companions from a very contemporary London who all have brilliant, loveable families, this was a defining change for the series: another brave decision.

Into this storybook setting crash-lands the Doctor. Played by Matt Smith with zip and energy, he was our youngest-looking yet. Smith was 26 when cast, prompting some people to question the decision. But Moffat and his colleagues argued that he'd been chosen, in part, because he felt like an old man in a young body.

And how right they were! Within moments of the episode beginning, here was the Doctor. Mad but measured. Crazy but cultured. Surreal and sensitive. He carried the weight of experience but had a youthful energy and sense of joy. And he was perceptive too... The first person this new incarnation meets is Amelia Pond, a seven-year-old girl who prays to Father Christmas and has a sinister crack in her bedroom wall. The Doctor instantly recognises both something brilliant in Amelia and something dangerous in the crack. The script then takes an audacious turn – jumping forward in time, just a few minutes for the Doctor but long enough for Amelia to grow up and, now known as Amy, be played by the wonderful Karen Gillan.

Together, they form a bickering-yet-bonded double act as they battle the Atraxi's plan to destroy planet Earth unless Prisoner Zero is delivered to them. Amy's boyfriend, Rory (Arthur Darvill), who's being set up for a bigger role in the series later on, also gets caught up in the adventure.

The reasons to love *The Eleventh Hour* are far too numerous to list in full – its trio of classy actresses in key cameo roles (Annette Crosbie, Nina Wadia and Olivia Colman), its jokes about internet history and Rory's nose, its foreboding hints at a bigger story to come involving something called The Silence, and the coolness it gives to the bow tie, barely scratch the surface.

It was no false dawn, either. *The Eleventh Hour*, which **DWM** voters have decided is the second-best *Doctor Who* story so far this decade, led the way for four years of excitement, emotion and exuberance. We've been on dramatic journeys, met Winston Churchill, and seen the Doctor's tombstone. We've found out River Song's secret and asked the question that's been in plain sight.

But which story was so good it came out on top? Turn the page to find out... **IAN FARRINGTON**

1

THE DAY OF THE DOCTOR

STARRING MATT SMITH, DAVID TENNANT & JOHN HURT | FIRST SHOWN: 2013

Neat, isn't it? Over the course of these pages we've voyaged through 50 years and examined 50 stories that you believe exemplify all that is great about *Doctor Who*. Here we are, at your favourite story of the current decade (favourite so far – beat this, Peter Capaldi!), and it's one that celebrates those first five decades. It kicks off with a tribute to the 1960s, fading in from black and white and alighting on Coal Hill School; it resurrects one of the best-loved monsters from the 70s; and while it might only touch on the 80s, it redresses the lack of *Doctor Who* in the 90s by inventing a new Doctor who elbows his way in between Paul McGann and Christopher Eccleston. And, of course, it celebrates the triumphant return of *Doctor Who* in the first decade of this century by teaming up the hugely popular Tenth Doctor with his successor. What else could you have chosen as the best of the 2010s, than the 50th Anniversary Special, *The Day of the Doctor*?

It seems obvious now, but if you'd said quite how popular it would be a year ago, you might not have been believed. Few other stories in the preceding pages had the same level of expectation heaped upon them. Generally, those stories were broadcast – and then, at that stage (and for many years after) we formed an opinion based on what had been shown. Months before *The Day of the Doctor* had even been written, there was no shortage of people weighing in with their thoughts about what it should be like, or would be like. Some reckoned it would be a disaster if it didn't reunite all the old Doctors. Others argued that it was bound to be a disappointment, as anniversary stories were always hobbled by self-indulgent nostalgia. Elsewhere, it was suggested it'd be an affront to the history of *Doctor Who*, and the memory of Verity Lambert, if it wasn't 90 minutes. Or longer. Sure in the knowledge that it was going to be an over-stuffed, under-cooked turkey, some fans wrote it off completely, insisting that origins drama *An Adventure in Space and Time* was a far more exciting prospect and a more worthy anniversary adventure. There was an unprecedented interest in *Doctor Who* throughout 2013, and it's no surprise that by the end of November, the BBC's planned celebration had been picked at from every possible angle.

It's very British. It's like the 2012 Olympics. In the lengthy run-up to that monumental event, there was much grumbling from the general public. But it instantly dissipated when the games finally arrived, at which point most people seemed to think it was the best thing ever. The BBC Four series *Twenty Twelve* parodied the chaos behind the scenes as preparations were made. Surely, the production of *The Day of the Doctor* – a small-scale project by comparison – must still have involved all manner of crazed plate spinning: negotiating the potential involvement of Christopher Eccleston (whose decision not to take part would 'inspire a regeneration'), working out how to make *Doctor Who* in 3D, and dealing with distribution to a worldwide audience. The rapturous applause at the BFI, at the ExCeL Centre and in cinemas up and down the country – and all over the world! – has surely never been more well-earned.

David Tennant and Billie Piper turn up to lend Matt Smith a hand...

Anniversary stories aren't without precedent, of course. Steven Moffat could have simply followed the approach that 80s producer John Nathan-Turner imposed on Terrance Dicks when he wrote *The Five Doctors* [see page 37]. He could have compiled a long list of all the actors, monsters and general nods to the past he wanted (or was able) to include, and then he could have fashioned a straightforward plot, punctuated with exhilarating set pieces, to accommodate them. I'd be surprised if Steven didn't admire *The Five Doctors* – it works so hard to grab your attention and Terrance's Raston Warrior Robot seems to fall into the same category of high-concept monsters as the Weeping Angels and the Silence. *The Day of the Doctor* has plenty of nods to the past – not least the Daleks, Zygons and UNIT – but *The Five Doctors*' brand of tick-box nostalgia isn't really what it's all about. Instead, Steven finds a home for that kind of thing in the episodes that bookend the story: *The Name of the Doctor* opening with an ambitious flashback sequence that works its way through the old Doctors, *The Time of the Doctor* featuring a series of skirmishes with his best enemies.

The original script for *The Day of the Doctor* was actually closer to the format of 1973's *The Three Doctors*. It aimed to unite the three Doctors of the current era in a story that expanded our understanding of the Time Lords. And like both *The Three* and *Five Doctors*, the availability of the actors who played the previous Doctors was instrumental in shaping the plot.

Once Ninth Doctor Christopher Eccleston was out of the picture, as it were, another Doctor was needed to take his place. Inventing a whole new incarnation that belonged to some intermediate point in his long history seemed controversial. But beyond throwing our numbering system out of whack, what was the problem? It was absolutely the right decision for the 50th anniversary. Would *The War Games* have risen to the top of the 60s chart if it hadn't introduced the Time Lords? Would *Genesis of the Daleks* have topped the 70s list if it hadn't been about the creation of the Doctor's number one foe? The advent of such landmark episodes obviously became rarer in later years, as we became more certain about the series' mysteries. Making a few bold decisions and redefining what we thought we knew about the Doctor makes *The Day of the Doctor* so much more than a get-together for old friends and enemies. Yes, it's impressive that they managed to get someone as famous and well-respected as John Hurt to turn in a one-off performance as the Doctor, but it's not a cheap gimmick... this other Doctor is an inspired creation.

John Hurt gives us a different side to the Doctor...

'*The Day of the Doctor* speaks to everyone who has ever watched *Doctor Who*...'

It's only right that we should be, to some extent, wrong-footed by this interloper. He is, after all, meant to be a kind of non-Doctor. Someone who, unlike the character we know and love, seems to think the ends justifies the means. But this gruff anti-hero also serves an additional purpose. "You're me? Both of you?" he boggles, eyeing his successors suspiciously. He nods in the direction of Smith's Doctor. "*Even that one?*" Each new series of *Doctor Who* should try to do its own thing, and find its own audience. In this instance, however, in the spirit of this big birthday celebration, this episode speaks to everyone who's ever watched the show. Hurt's Doctor speaks like an entrenched fan of the old school, and isn't struck by some of the affectations sported by his future selves – action poses with the sonic screwdriver, their rallying cries of "Allons-y!" and "Geronimo!" and all that snogging the Doctor gets up to these days.

Hurt blends the traditional and unexpected – he has the kind of air of superiority that we associate with the other Doctors, allied with a defeatist attitude that we rarely see in his other selves. And the story as a whole is a similar mix of the old and new. It opens with the Eleventh Doctor and his companion Clara, buzzing with excitement, making plans to explore the universe. But before they can check out ancient Mesopotamia or go for cocktails on the Moon, they are hijacked and as usual find themselves entangled in a dangerous adventure.

At the heart of it all, however, there's the question of what it means to be the Doctor – another apposite inclusion in a story celebrating the history of the programme. It's Clara who eventually reminds him. Having spent quite some time agonising about the Time War, it's firmly re-established that the Doctor is "never cruel or cowardly".

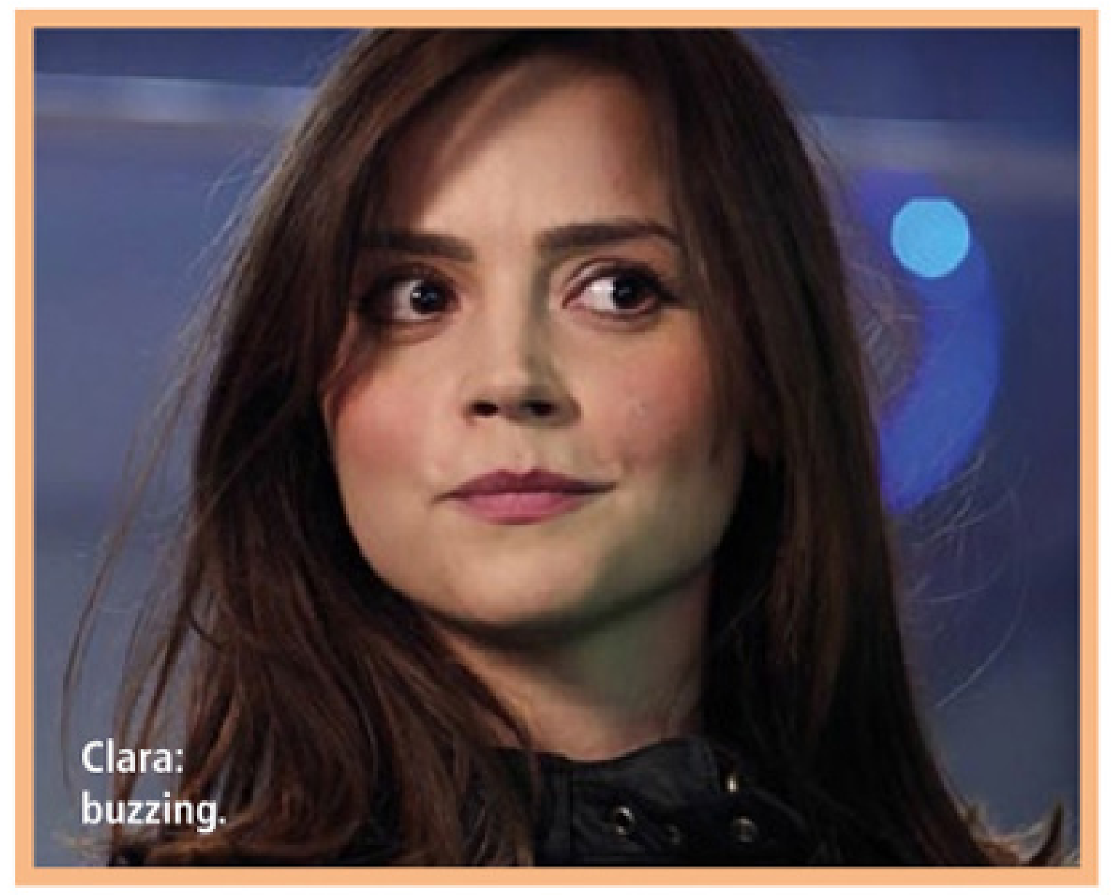
The Doctor's companions have always played an important role, often lending a more down-to-earth perspective on problems. Hurt's Doctor is paired up with former companion Billie Piper. Instead of playing Rose Tyler, here she's essentially the Doctor's conscience. Having heard in advance that Billie would be playing 'The Moment', I must admit I joined the ranks of the naysayers. Surely people wanted to see her reunited with David Tennant, playing the character we know and love. I'm not sure Joanna Page's Queen Elizabeth was quite as satisfying an alternative (even if she did provide some fine comedy moments). It was the right decision, though: the Moment has a much more pivotal role, and Billie Piper delivers a great performance – playful and flirtatious, and gently mocking Hurt's stuffy old Doctor. Given how important Billie was in the resurrection of the series, her god-like role in *The Day of the Doctor* is quite fitting.

And talking of god-like beings, just as we think it's all winding down, Tom Baker joins the party. It's an electrifying moment as his disembodied voice cuts into the Eleventh Doctor's train of thought. Again, it's beautifully well-judged. It's loaded with extra significance for all of those who have watched and enjoyed the series, those who know who this man is and why he's there. But for others – perhaps the very youngest members of the audience – he's still a mysterious, charismatic figure with an important message for the Doctor. He is talking to us from the past, or the future, or both.

We close on a dream. The eleven familiar Doctors stand shoulder to shoulder – just as we hoped they might – with a new Doctor standing there with them. Matt Smith's Doctor stares out, beyond the closing credits, with a renewed sense of purpose. The Doctor may have been with us for 50 long years, but it's clear that there really is no stopping him. As we've seen over the last 50 pages, *Doctor Who* has many, many great stories. We all have our own favourites where we think, 'There's no way it ever gets better than this'. *The Day of the Doctor*'s greatness lies in the fact that it celebrates many of these past glories, contributes to the series' mythology, and reaffirms all that is great and good about the Doctor. It does all of that and ends on the message that *Doctor Who* will run and run...

The Day of the Doctor, despite our initial cynicism, wins its place as the best of the current decade. *The War Games... Genesis of the Daleks... The Caves of Androzani... Blink...* could *The Day of the Doctor* rise above them all to become **DWM** readers' favourite *Doctor Who* story of the first 50 years?

RICHARD ATKINSON


Clara: buzzing.

"Good job, cock."

"One day I shall stand at the back. Yes, I shall stand at the back..."

YOUR No1 OF ALL TIME!

THE RESULTS IN FULL!

So, it's official! *The Day of the Doctor* beats off competition from every other *Doctor Who* story, to be crowned as **DWM** readers' favourite adventure of the first 50 years. **DWM** lured the episode's writer and current showrunner, Steven Moffat, out from his typing cupboard, in order to surprise him with the trophy.

When we meet him, we fess up that we have an award to give to him, but what does Steven think it might be for, hmm...?

"Really? Oh! I don't know. Is it for a story...?"

No clues, just guess.

"Er, well, is it for best story? No! Second best story. Third best story...? Is it that?"

Well, which story do you think it's for?

"Er... *Blink*? It's *always Blink*."

We finally put Steven out of his misery, and present him with the trophy.

"This is a *beautiful* award," marvels Steven. "What's it for? I'm going to have to put on my reading glasses! You need bigger print on your awards." He pops on his glasses, and genuinely looks shocked. "Oh, really?! For goodness' sake! That is lovely! I'm completely thrilled. That one's going in the living room. That's a beautiful award. That's a cracker!"

Congratulations, Steven! *The Day of the Doctor* ended up as a clear winner in the end.

"Did it really?!"

It managed to hold off competition from *Blink*...

"And *The Caves of Androzani*, presumably?"

DWM surprised the writer of the overall winning story. This is what happened...

DWM shows Steven the full list, as it appears below, as he snaps a pic of the award with his camera phone, to send to his wife.

"I'm well happy to have three stories in the top ten! These are all really good choices," he says, as he scans his eye down the chart. "I'd agree with them. *The Ark in Space*, *The Tomb of the Cybermen*... They're all so good."

Are you surprised that *The Day of the Doctor* won?

"Well... yes!" he says. "You sort of don't expect to get an award from fans, because it was obviously, blatantly, supposed to be a mass-appeal show. And we had to watch it *so* many times, and by the end it made absolutely no sense to me at all. It was just light and colour and noise! So I had no idea if it was any good. But I'm genuinely so proud of this. I feel like I can finally put the 50th to bed now, and not worry about it any more! Thank you!" **DWM**

Steven Moffat collects the silverware.

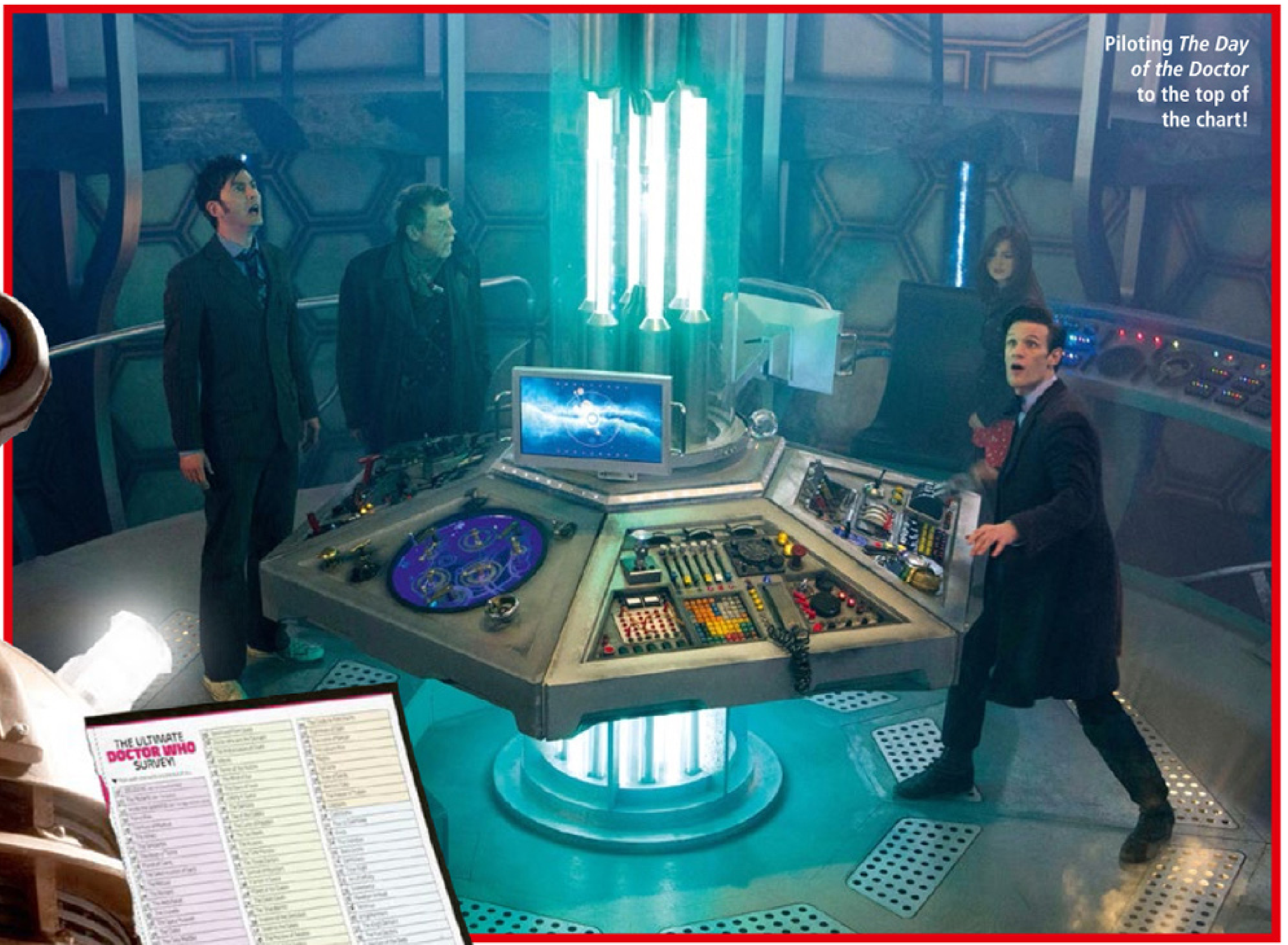
2014 POSITION	2009 POSITION	STORY TITLE	SCORE (average of readers' votes, expressed as a percentage)
1	(NEW)	THE DAY OF THE DOCTOR	92.06%
2	(2)	BLINK	91.87%
3	(3)	GENESIS OF THE DALEKS	91.60%
4	(1)	THE CAVES OF ANDROZANI	90.90%
5	(8)	CITY OF DEATH	90.30%
6	(4)	THE TALONS OF WENG-CHIANG	90.15%
7	(5)	THE EMPTY CHILD/THE DOCTOR DANCES	89.48%
8	(7)	PYRAMIDS OF MARS	88.26%
9	(6)	HUMAN NATURE/THE FAMILY OF BLOOD	87.90%
10	(14)	REMEMBRANCE OF THE DALEKS	87.58%
11	(9)	THE ROBOTS OF DEATH	87.00%
12	(29)	THE WAR GAMES	86.61%
13	(10)	BAD WOLF/THE PARTING OF THE WAYS	86.59%
14	(17)	TERROR OF THE ZYGONS	86.59%
15	(15)	DALEK	86.23%
16	(23)	THE WEB OF FEAR	85.50%
17	(NEW)	THE ELEVENTH HOUR	85.17%
18	(32)	INFERNO	85.07%
19	(21)	THE POWER OF THE DALEKS	85.02%
20	(16)	THE SEEDS OF DOOM	84.75%
21	(20)	THE DEADLY ASSASSIN	84.63%
22	(28)	THE ARK IN SPACE	84.63%
23	(25)	THE TOMB OF THE CYBERMEN	84.57%
24	(19)	EARTHSHOCK	84.38%
25	(38)	THE FIVE DOCTORS	84.18%
26	(30)	THE CURSE OF FENRIC	84.03%
27	(NEW)	VINCENT AND THE DOCTOR	83.98%
28	(36)	SPEARHEAD FROM SPACE	83.78%
29	(11)	THE GIRL IN THE FIREPLACE	83.47%
30	(39)	THE GREEN DEATH	83.25%
31	(24)	SILENCE IN THE LIBRARY/FOREST OF THE DEAD	83.23%
32	(26)	HORROR OF FANG ROCK	82.65%
33	(31)	THE INVASION	82.46%
34	(18)	THE EVIL OF THE DALEKS	82.46%
35	(13)	THE STOLEN EARTH/JOURNEY'S END	82.10%
36	(33)	SCHOOL REUNION	82.09%
37	(NEW)	THE DOCTOR'S WIFE	81.68%
38	(34)	THE DÆMONS	81.53%
39	(12)	TURN LEFT	81.34%
40	(NEW)	THE NAME OF THE DOCTOR	81.33%
41	(40)	THE BRAIN OF MORBIUS	81.31%
42	(NEW)	THE PANDORICA OPENS/THE BIG BANG	80.92%
43	(NEW)	THE WATERS OF MARS	80.82%
44	(43)	MIDNIGHT	80.72%
45	(22)	ARMY OF GHOSTS/DOOMSDAY	80.67%
46	(37)	THE MUTANTS (aka THE DALEKS)	80.54%
47	(44)	THE DALEK INVASION OF EARTH	80.22%
48	(42)	THE DALEKS' MASTER PLAN	80.22%
49	(NEW)	ASYLUM OF THE DALEKS	79.87%
50	(45)	DOCTOR WHO AND THE SILURIANS	79.28%
51	(58)	THE THREE DOCTORS	79.22%
52	(35)	THE IMPOSSIBLE PLANET/THE SATAN PIT	79.19%
53	(NEW)	THE TIME OF ANGELS/FLESH AND STONE	79.13%
54	(47)	THE TIME WARRIOR	79.08%
55	(27)	UTOPIA/THE SOUND OF DRUMS/LAST OF THE TIME LORDS	78.70%
56	(139)	THE ENEMY OF THE WORLD	78.08%
57	(48)	THE CHRISTMAS INVASION	77.93%
58	(NEW)	THE IMPOSSIBLE ASTRONAUT/DAY OF THE MOON	77.72%
59	(51)	TERROR OF THE AUTONS	77.62%
60	(50)	THE SEA DEVILS	77.45%
61	(57)	THE AZTECS	77.45%
62	(53)	LOGOPOLIS	77.43%
63	(69)	KINDA	77.41%
64	(62)	CARNIVAL OF MONSTERS	77.24%
65	(71)	DAY OF THE DALEKS	77.20%
66	(49)	FATHER'S DAY	76.88%
67	(NEW)	THE ANGELS TAKE MANHATTAN	76.57%
68	(NEW)	THE SNOWMEN	76.56%
69	(41)	FURY FROM THE DEEP	76.50%
70	(46)	REVELATION OF THE DALEKS	76.16%
71	(56)	THE FIRES OF POMPEII	76.09%
72	(63)	ROSE	75.90%
73	(60)	THE MIND ROBBER	75.86%
74	(67)	THE STONES OF BLOOD	75.85%
75	(72)	ENLIGHTENMENT	75.67%
76	(92)	THE MIND OF EVIL	75.29%
77	(75)	THE TIME MEDDLER	75.23%
78	(61)	100,000 BC (aka AN UNEARTHLY CHILD)	75.17%
79	(80)	SURVIVAL	75.16%
80	(76)	GHOST LIGHT	75.10%
81	(89)	PLANET OF THE SPIDERS	74.99%
82	(NEW)	THE END OF TIME	74.87%
83	(NEW)	THE CRIMSON HORROR	74.64%
84	(65)	MARCO POLO	74.61%
85	(55)	THE TENTH PLANET	74.56%
86	(54)	THE UNQUIET DEAD	74.48%
87	(59)	THE ABOMINABLE SNOWMEN	74.40%
88	(NEW)	A GOOD MAN GOES TO WAR	74.23%
89	(52)	TOOTH AND CLAW	73.79%
90	(NEW)	THE LODGER	73.68%
91	(NEW)	THE GIRL WHO WAITED	73.66%
92	(84)	PLANET OF EVIL	73.19%
93	(82)	THE CURSE OF PELADON	73.18%
94	(70)	THE KEEPER OF TRAKEN	73.14%
95	(NEW)	THE TIME OF THE DOCTOR	72.85%
96	(90)	THE AMBASSADORS OF DEATH	72.81%
97	(NEW)	A CHRISTMAS CAROL	72.60%
98	(95)	THE ANDROIDS OF TARA	72.52%
99	(93)	RESURRECTION OF THE DALEKS	72.48%
100	(86)	THE MASSACRE OF ST BARTHOLOMEW'S EVE	72.40%
101	(96)	THE HAND OF FEAR	72.15%
102	(83)	THE UNICORN AND THE WASP	72.06%
103	(105)	THE RIBOS OPERATION	72.05%
104	(85)	THE MASQUE OF MANDRAGORA	72.02%
105	(NEW)	AMY'S CHOICE	71.97%
106	(98)	PARTNERS IN CRIME	71.96%
107	(64)	THE SHAKESPEARE CODE	71.96%
108	(119)	THE GREATEST SHOW IN THE GALAXY	71.95%
109	(87)	STATE OF DECAY	71.94%
110	(77)	THE VISITATION	71.84%
111	(66)	SMITH AND JONES	71.83%
112	(120)	SNAKEDANCE	71.70%
113	(112)	THE MOONBASE	71.63%
114	(109)	THE PIRATE PLANET	71.57%
115	(81)	WARRIORS' GATE	71.42%
116	(106)	ROBOT	71.40%
117	(102)	MAWDRYN UNDEAD	71.38%
118	(NEW)	THE GOD COMPLEX	71.36%
119	(NEW)	HIDE	71.33%
120	(NEW)	THE BELLS OF SAINT JOHN	71.19%
121	(88)	CASTROVALVA	71.14%
122	(73)	IMAGE OF THE FENDAHL	71.08%
123	(118)	PLANET OF THE DALEKS	71.06%
124	(68)	RISE OF THE CYBERMEN/THE AGE OF STEEL	71.04%
125	(79)	PLANET OF THE OOD	70.83%
126	(111)	THE SEEDS OF DEATH	70.71%
127	(113)	FRONTIER IN SPACE	70.65%
128	(100)	THE CRUSADE	70.64%
129	(NEW)	THE WEDDING OF RIVER SONG	70.55%
130	(116)	THE FACE OF EVIL	70.51%
131	(97)	THE ROMANS	70.29%
132	(NEW)	COLD WAR	70.23%
133	(108)	THE WAR MACHINES	70.23%
134	(94)	THE END OF THE WORLD	70.19%
135	(124)	VENGEANCE ON VAROS	69.98%
136	(74)	GRIDLOCK	69.82%
137	(131)	INVASION OF THE DINOSAURS	69.76%
138	(125)	THE TWO DOCTORS	69.70%
139	(129)	THE CLAWS OF AXOS	69.65%
140	(103)	THE SONTARAN EXPERIMENT	69.48%
141	(78)	THE ICE WARRIORS	69.43%
142	(122)	THE FACELESS ONES	69.41%
143	(101)	FULL CIRCLE	69.36%
144	(91)	THE SONTARAN STRATAGEM/THE POISON SKY	68.67%
145	(126)	THE MYTH MAKERS	68.63%
146	(123)	THE ANDROID INVASION	68.28%
147	(104)	FRONTIOS	68.15%
148	(128)	DEATH TO THE DALEKS	68.01%
149	(107)	THE NEXT DOCTOR	67.94%
150	(137)	THE MACRA TERROR	67.85%
151	(NEW)	LET'S KILL HITLER	67.75%
152	(135)	DOCTOR WHO (aka THE 1996 TV MOVIE)	67.73%
153	(115)	THE RUNAWAY BRIDE	67.70%
154	(121)	DESTINY OF THE DALEKS	67.65%
155	(110)	THE AWAKENING	67.43%
156	(117)	BLACK ORCHID	67.36%
157	(NEW)	DINOSAURS ON A SPACESHIP	67.20%
158	(114)	VOYAGE OF THE DAMNED	67.11%
159	(146)	BATTLEFIELD	66.86%
160	(130)	REVENGE OF THE CYBERMEN	66.40%
161	(134)	PLANET OF FIRE	66.35%
162	(147)	THE SUN MAKERS	66.24%
163	(NEW)	A TOWN CALLED MERCY	66.03%
164	(NEW)	THE POWER OF THREE	65.65%
165	(NEW)	CLOSING TIME	65.59%
166	(145)	THE HIGHLANDERS	65.30%
167	(NEW)	THE VAMPIRES OF VENICE	64.76%
168	(142)	THE TRIAL OF A TIME LORD *	64.67%
169	(133)	MISSION TO THE UNKNOWN	64.41%
170	(144)	THE REIGN OF TERROR	64.21%
171	(127)	THE RESCUE	64.07%
172	(170)	THE HAPPINESS PATROL	63.77%
173	(132)	ALIENS OF LONDON/WORLD WAR THREE	63.04%
174	(149)	THE LEISURE HIVE	62.95%
175	(157)	THE CHASE	62.74%
176	(136)	42	62.52%
177	(156)	THE WHEEL IN SPACE	62.51%
178	(NEW)	THE HUNGRY EARTH/COLD BLOOD	62.48%
179	(141)	BOOM TOWN	62.33%
180	(140)	THE DOCTOR'S DAUGHTER	62.30%
181	(143)	NEW EARTH	62.07%
182	(148)	THE MARK OF THE RANI	61.87%
183	(158)	INSIDE THE SPACESHIP (aka THE EDGE OF DESTRUCTION)	61.87%
184	(154)	THE ARK	61.78%
185	(NEW)	THE REBEL FLESH/THE ALMOST PEOPLE	61.77%
186	(NEW)	THE BEAST BELOW	61.68%
187	(161)	ATTACK OF THE CYBERMEN	61.63%
188	(155)	THE INVASION OF TIME	61.47%
189	(NEW)	NIGHT TERRORS	61.38%
190	(167)	NIGHTMARE OF EDEN	61.25%
191	(99)	PLANET OF THE DEAD	61.16%
192	(160)	THE KEYS OF MARINUS	61.00%
193	(NEW)	VICTORY OF THE DALEKS	60.92%
194	(159)	THE SMUGGLERS	60.80%
195	(138)	THE IDIOT'S LANTERN	60.56%
196	(164)	THE INVISIBLE ENEMY	60.49%
197	(151)	THE CELESTIAL TOYMAKER	59.75%
198	(162)	THE SAVAGES	59.75%
199	(171)	COLONY IN SPACE	59.58%
200	(150)	THE LAZARUS EXPERIMENT	59.54%
201	(NEW)	JOURNEY TO THE CENTRE OF THE TARDIS	59.37%
202	(175)	THE GUNFIGHTERS	59.32%
203	(NEW)	NIGHTMARE IN SILVER	59.32%
204	(168)	THE ARMAGEDDON FACTOR	59.25%
205	(165)	THE LONG GAME	59.08%
206	(176)	SILVER NEMESIS	58.98%
207	(166)	THE KROTONS	58.73%
208	(152)	DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS	58.64%
209	(169)	TERMINUS	58.08%
210	(172)	GALAXY 4	57.98%
211	(184)	THE CREATURE FROM THE PIT	57.88%
212	(174)	THE POWER OF KROLL	57.75%
213	(182)	THE MUTANTS	57.68%
214	(163)	PLANET OF GIANTS	57.61%
215	(186)	DRAGONFIRE	57.60%
216	(179)	THE MONSTER OF PELADON	56.78%
217	(180)	DELTA AND THE BANNERMEN	56.62%
218	(173)	FOUR TO DOOMSDAY	56.48%
219	(178)	THE WEB PLANET	56.33%
220	(153)	LOVE & MONSTERS	56.23%
221	(177)	ARC OF INFINITY	56.17%
222	(187)	THE TIME MONSTER	55.76%
223	(189)	THE HORNS OF NIMON	55.66%
224	(194)	THE UNDERWATER MENACE	55.53%
225	(183)	THE SENSORITES	55.25%
226	(185)	WARRIORS OF THE DEEP	55.18%
227	(NEW)	THE CURSE OF THE BLACK SPOT	55.17%
228	(181)	THE KING'S DEMONS	55.16%
229	(NEW)	THE DOCTOR, THE WIDOW AND THE WARDROBE	55.12%
230	(193)	PARADISE TOWERS	54.38%
231	(188)	MEGLOS	53.87%
232	(190)	THE SPACE MUSEUM	53.78%
233	(NEW)	THE RINGS OF AKHATEN	53.44%
234	(191)	THE DOMINATORS	50.32%
235	(195)	THE SPACE PIRATES	47.23%
236	(197)	UNDERWORLD	46.68%
237	(196)	TIME-FLIGHT	45.74%
238	(199)	TIMELASH	45.22%
239	(198)	TIME AND THE RANI	45.09%
240	(192)	FEAR HER	42.68%
241	(200)	THE TWIN DILEMMA	40.18%

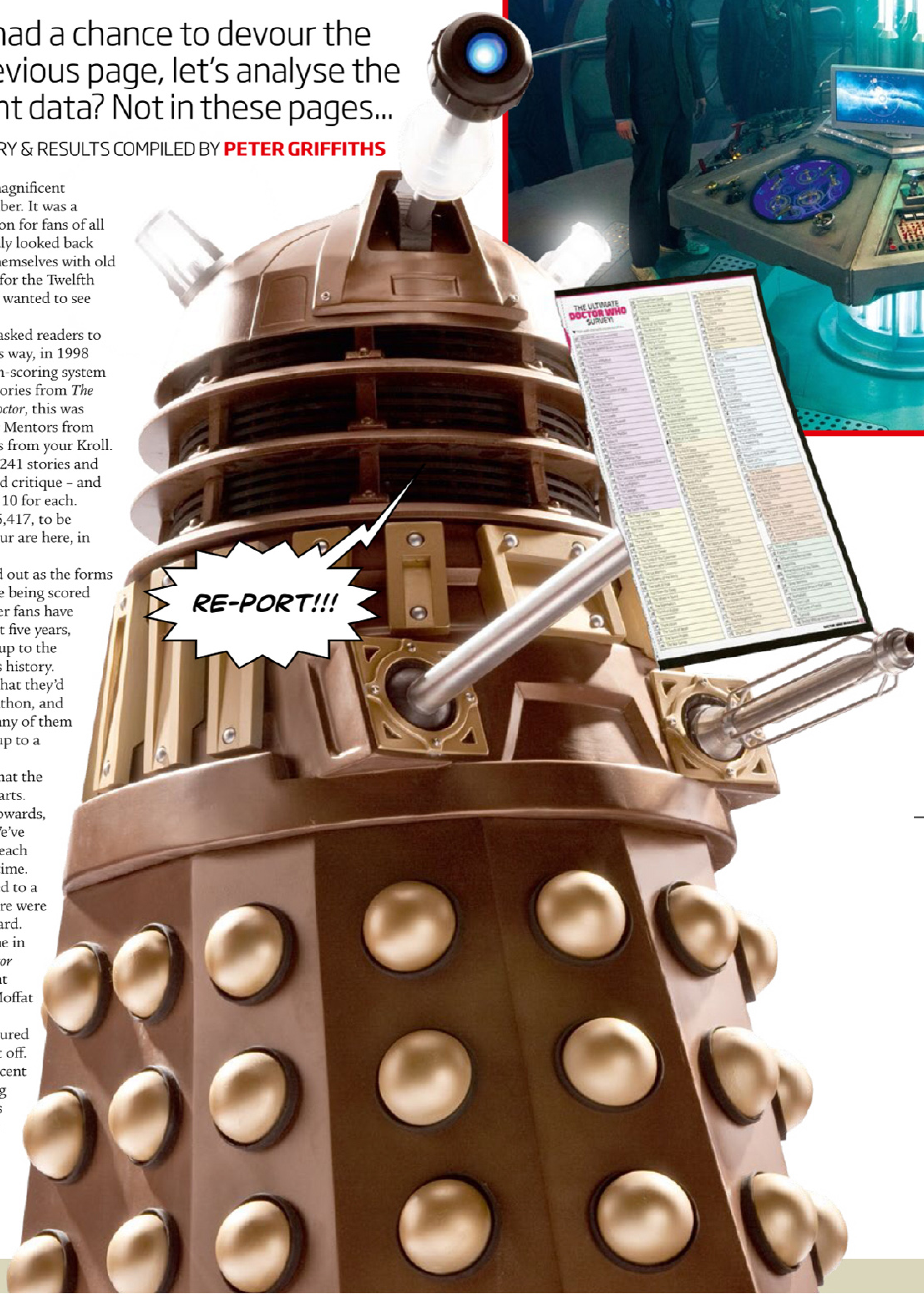
* You also voted for the individual segments of *The Trial of a Time Lord* – Parts One to Four **59.50%**, Part Five to Eight **62.93%**, Parts Nine to Twelve **62.80%**, Parts Thirteen and Fourteen **64.47%**.

THE DATA OF THE DOCTOR!

So now you've had a chance to devour the chart on the previous page, let's analyse the stats! Insufficient data? Not in these pages...

COMMENTARY & RESULTS COMPILED BY **PETER GRIFFITHS**


Piloting *The Day of the Doctor* to the top of the chart!


RE-PORT!!!
THE ULTIMATE DOCTOR WHO SURVEY!

Doctor Who reached a magnificent milestone last November. It was a time of happy reflection for fans of all stripes, and they fondly looked back over the show and reacquainted themselves with old friends and favourites. As we wait for the Twelfth Doctor to begin his travels, **DWM** wanted to see what you made of it all...

The magazine has twice before asked readers to mark *Doctor Who*'s scorecard in this way, in 1998 and 2009 (with a detour into a non-scoring system in 2003). With 41 gleaming new stories from *The Waters of Mars* to *The Time of the Doctor*, this was the latest opportunity to sort your Mentors from your Mentiads and your Krillitanes from your Kroll. We presented you with a list of all 241 stories and asked you to compare, contrast and critique – and then boil it down to a mark out of 10 for each. Thousands of you did so eagerly: 6,417, to be precise. And the fruits of that labour are here, in *The First 50 Years* poll results.

One of the key things that stood out as the forms came in was that more stories were being scored by more people. Younger and newer fans have been busy catching up over the last five years, and it seems many chose the lead-up to the anniversary to dive into the show's history. Some old-school fans mentioned that they'd engaged in a *Time Team*-style marathon, and newer fans had the same idea – many of them watching and scoring every story up to a given point.

Another thing we noticed was that the anniversary's glow has warmed hearts. Scores for many stories trended upwards, while others settled only a little. We've indicated in the results chart how each entry compares to its placing last time. Some periods of the show benefited to a greater extent than others, but there were more '10's than ever across the board.

One story which united everyone in their praise was *The Day of the Doctor* – the new champion of the world at Number One in our poll. Steven Moffat had an almost impossible task in telling a satisfying story that honoured the show's legacy – but he pulled it off. Doesn't it seem *right* that such a recent story can hold its head high among the favourites of yesteryear? That's the nature of *Doctor Who* – it keeps surprising and delighting us with something new.

A look at the other stories grouped around the top of the chart reveals a single standout adventure for four different Doctors – including previous winner *The Caves of Androzani* and a second new entry in the top 20, *The Eleventh Hour*. But what really catches the eye is the broad consensus on three eras of the programme.

First come Tom Baker's early seasons, one of *Doctor Who*'s peaks of popularity. With six superb stories in the top 20 (plus another two just outside of it), there's no indication that they will ever go out of fashion. As always, *Genesis of the Daleks* is first among equals – but look what's snapping at its heels. Entering the top five stories for the first time is *City of Death*, clearly more Dom Pérignon than table wine. The demographic breakdowns elsewhere on these pages show that readers under 18 rated it their top story of the twentieth century, so it's got room to grow still further.

Next we come to the Russell T Davies years. They may now belong to the programme's past, but history is delivering a kind verdict: five Eccleston/Tennant stories sit inside the top 15, with another eight elsewhere in the top 50. *Blink* – a story soaked in distilled *Doctor Who*, despite a general absence of Doctor – comes very close to topping the poll, and it's got robust company in *Human Nature/The Family of Blood* and three Ninth Doctor stories that were early benchmarks of quality.

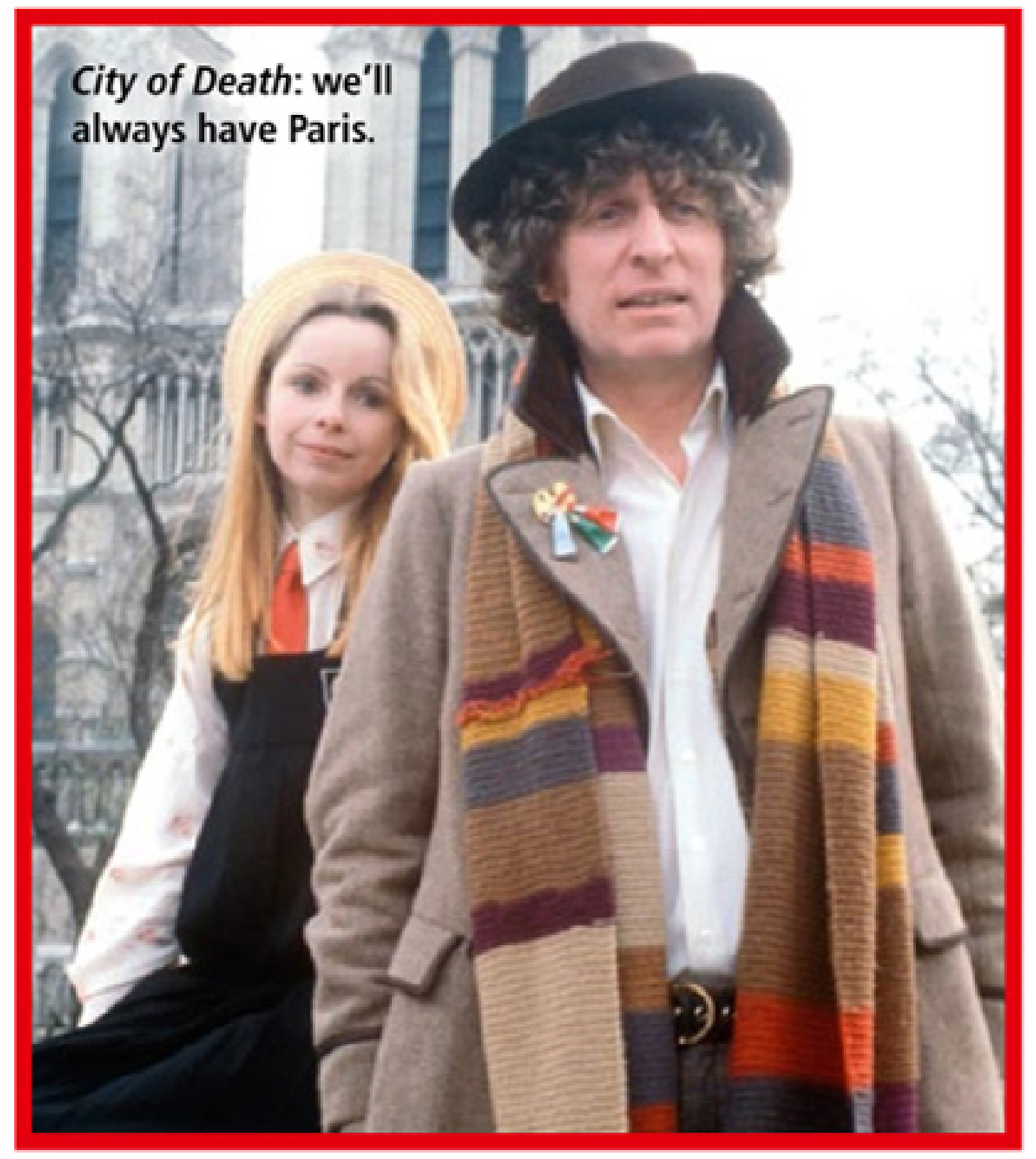
The third era which finds favour is 1966-69, with a trio of Second Doctor stories reclaiming ground in the top 20 and proving that monochrome is no misfortune. It's fitting that these entries are Patrick Troughton's first and last adventures plus, in *The Web of Fear*, a recovered masterpiece that proved equal to its mighty reputation. Note that *The Evil of the Daleks* was the top story of the 1960s last time, whereas here it's been overtaken by *five* of its contemporaries. That's the human factor for you – we're a bit fickle.

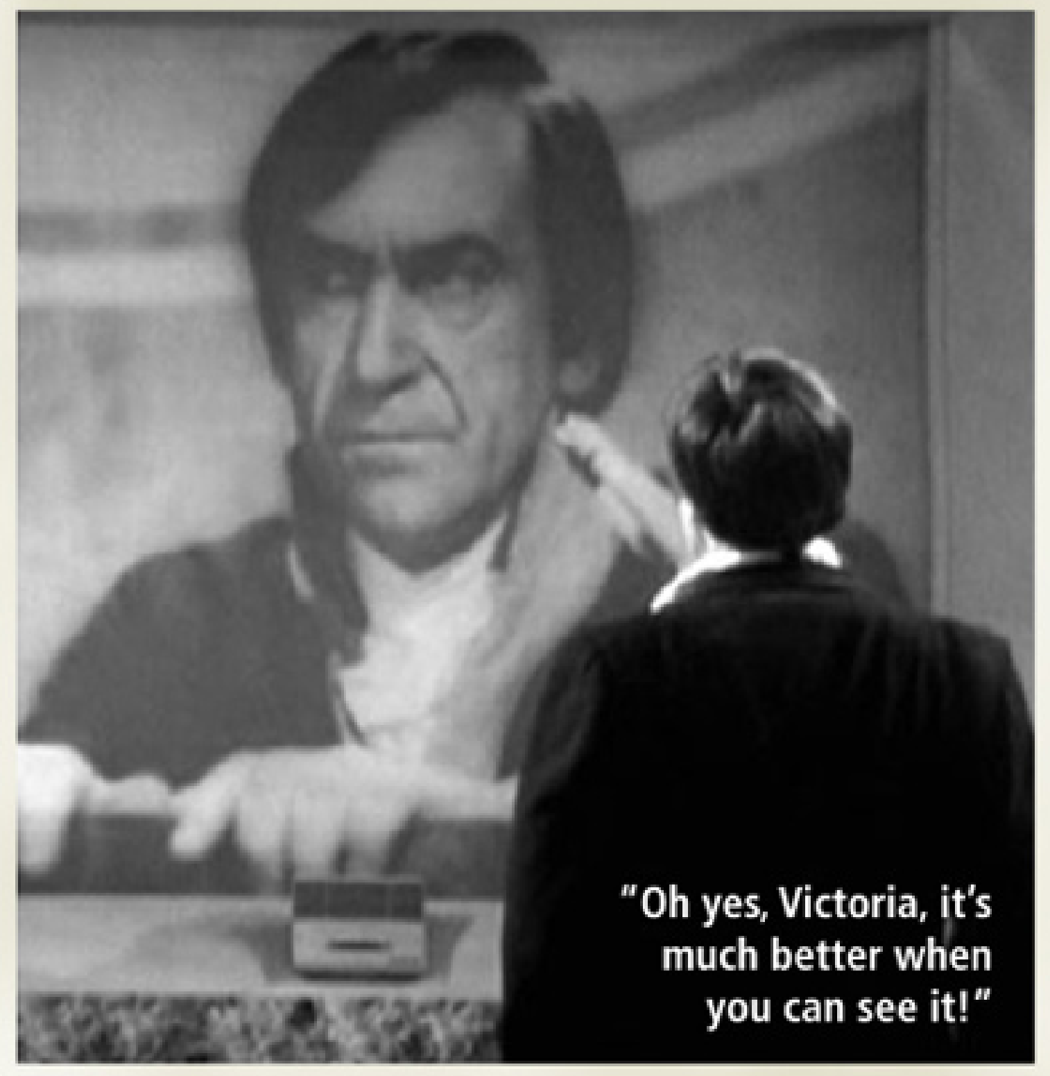
How to explain the ascendance of *The War Games*, which builds on its impressive showing in previous polls? Perhaps the DVD effect is at work. *The War Games* was released in July 2009, just too late to be assessed for *The Mighty 200*. But everyone's seen it now, and most agree that it's fantastic. A story's commercial release offered many fans their first opportunity to form an opinion, and others the chance to reconsider theirs – and it's possible to trace a lot of the movement in this poll to a story finding a wider audience.

There's no clearer example of that than the recently discovered *The Enemy of the World*, which somehow never got the credit it deserved. With a surge of almost 15 percentage points (from 63.66% to 78.08%), it moves from the bottom third of *The* ►

> 'The glow of the anniversary has warmed hearts. Scores for many stories trended upwards...'

Winners in *The War Games*.

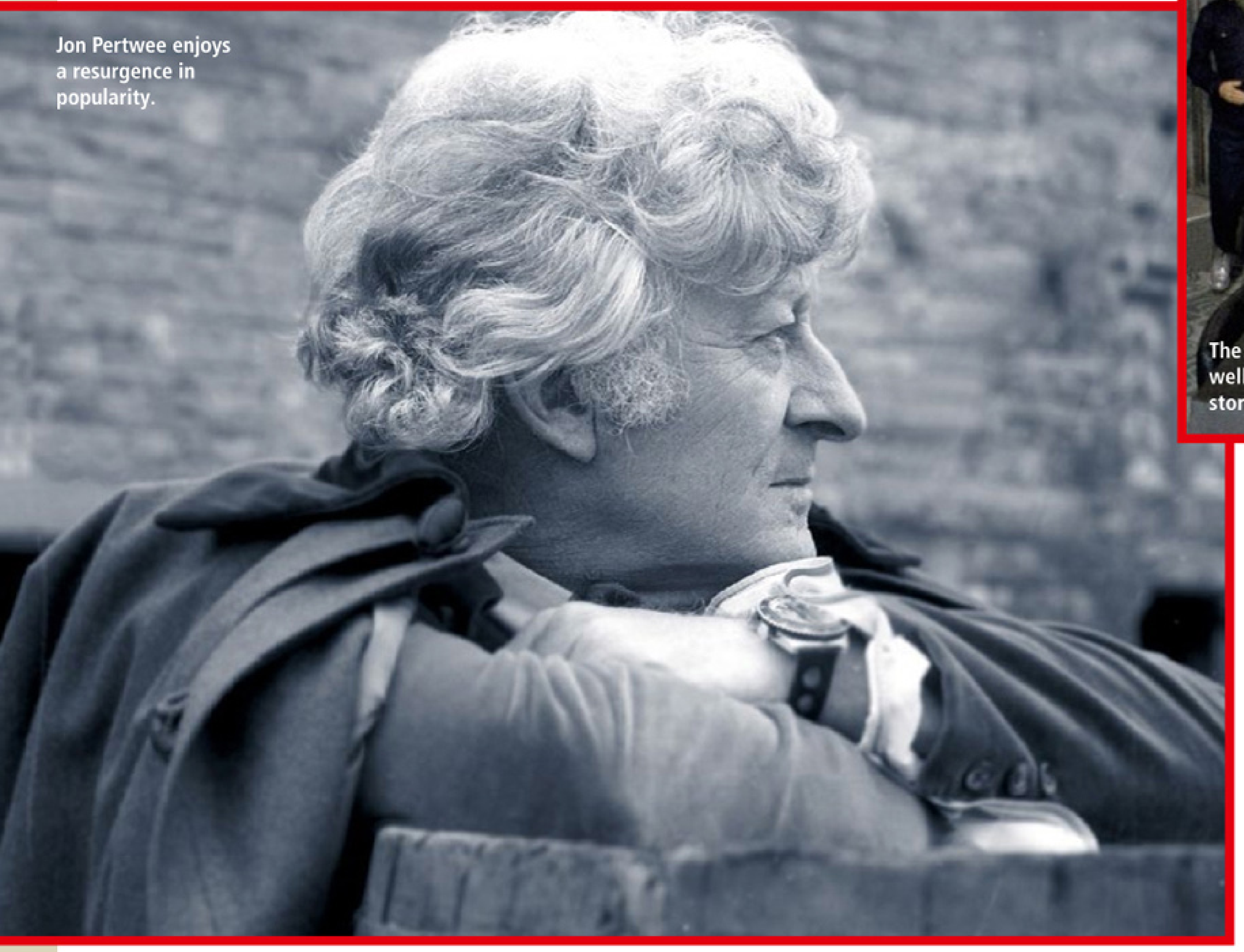

City of Death: we'll always have Paris.


"Oh yes, Victoria, it's much better when you can see it!"

MOVING ON UP!

Overall, a large proportion of stories improved their scores from the previous *Mighty 200* poll in 2009. These are the stories which improved the greatest amount – by 4 percentage points or more...

1	**THE ENEMY OF THE WORLD**	(**UP 14.42%** FROM 63.66% TO 78.08%)
2	**THE UNDERWATER MENACE**	(**UP 8.09%** FROM 47.44% TO 55.53%)
3	**THE HAPPINESS PATROL**	(**UP 7.11%** FROM 56.66% TO 63.77%)
4	**PARADISE TOWERS**	(**UP 6.42%** FROM 47.96% TO 54.38%)
5	**DRAGONFIRE**	(**UP 4.74%** FROM 52.86% TO 57.60%)
6	**INVASION OF THE DINOSAURS**	(**UP 4.44%** FROM 65.32% TO 69.76%)
7	**THE WAR GAMES**	(**UP 4.43%** FROM 82.18% TO 86.61%)
8	**NIGHTMARE OF EDEN**	(**UP 4.22%** FROM 57.03% TO 61.25%)
=	**THE GREATEST SHOW IN THE GALAXY**	(**UP 4.22%** FROM 67.73% TO 71.95%)
10	**THE HORNS OF NIMON**	(**UP 4.13%** FROM 51.53% TO 55.66%)
11	**THE THREE DOCTORS**	(**UP 4.07%** FROM 75.15% TO 79.22%)
12	**BATTLEFIELD**	(**UP 4.06%** FROM 62.80% TO 66.86%)
13	**SNAKEDANCE**	(**UP 4.05%** FROM 67.65% TO 71.70%)
14	**THE GUNFIGHTERS**	(**UP 4.04%** FROM 55.28% TO 59.32%)
=	**THE CLAWS OF AXOS**	(**UP 4.04%** FROM 65.61% TO 69.65%)
16	**THE CREATURE FROM THE PIT**	(**UP 4.02%** FROM 53.86% TO 57.88%)


Jon Pertwee enjoys a resurgence in popularity.

The Autons performed well, with all four of their stories inside the Top 75.

DON'T FORGET THE SAVAGES!

- *The Invasion* (like last time) and *Terror of the Zygons* didn't receive a single '1', and *The Web of Fear* caught just one. Every story managed at least a few dozen 10s, with *The Dominators* getting the fewest overall.

- Nearly six in ten people gave *The Day of the Doctor* a '10' – overall it received more 10s than any other story. It also received the highest proportion of '10's to its number of votes (although *City of Death* came very close).

- *The Twin Dilemma* received the most '1's – just under 1,000 of them. But it still got 146 '10's.

- *100,000 BC* and *Genesis of the Daleks* were scored on 90 percent of poll forms. Looking at stories from 2005 onwards, virtually everyone had seen *Rose*, *The Christmas Invasion* and *The Day of the Doctor*.

- Just as it had been in our last survey, *The Savages* received the fewest scores overall – 3,223, or just over half of all forms. *42* and *The Rings of Akhaten* brought up the rear in terms of stories from the last decade, although 94 per cent of all voters is still a pretty high hit rate!

- The average voter is 33, became a *Doctor Who* fan in 1988, and started reading **DWM** in 1996.

◄ *Mighty 200* to the top 25 percent of this poll, settling at No 56. Has a story ever experienced such a sudden and dramatic renaissance? These things can go the other way, too – *The Ice Warriors* slips below its sequel, *The Seeds of Death*, and poor old *Galaxy 4* deflates with the release of its surviving episode. So much for cheap Rills.

We mentioned above that readers were scoring more generously, and so everything is relative to that. But take a look at the chart on the previous page, which lists stories that significantly improved their score. *Invasion of the Dinosaurs* is one of those high achievers, and leads a conspicuous comeback for the Third Doctor – more evidence of the DVD effect. If anyone is disappointed to see the top-rated Jon Pertwee story 'only' at No 18, consider the big picture: a dozen of Pertwee's 24 stories are in the top third of the poll, and almost two-thirds in the top half. It's a stretch of consistent quality matched only by the Ninth Doctor's small but perfectly formed run – and the Third Doctor's first season is still the only one in which every story is rated in the top 100.

Similarly, the Seventh Doctor bounces right back from a temporary slump in *The Mighty 200*. Popular stories such as *Remembrance of the Daleks*, less loved entries such as *Paradise Towers* – they all head north, some by a whopping six and seven percentage points. In the end, *Happiness* will prevail. DVDs aside, these Seventh Doctor adventures seem to have found favour with newer fans. It was apparent from the poll forms that teenagers and youngsters had been watching entire eras where possible, and 1987-89 – vivid stories that form a halfway house between 'old' and 'new' *Doctor Who* – was often high on the list.

There's only room for so many stories in the upper reaches of the chart, and many first-rate tales are nudged out of the way. It's tempting to decide that only the top 20, or the top 50, or the top third is a worthy placing for our favourite story, so we're vexed to see it at, say, 98th when *of course* it should be much higher. But it's worth bearing in mind that landing at number 121 – 71.14% and the exact halfway point in our poll – brings no shame on *Castrovalva*. Take another look at the stories around it: the colour and excitement of *The Bells of Saint John* and *Planet of the Daleks*, the splendid melancholy of *Image of the Fendahl* and *Hide*. It's *Doctor Who* to be savoured, and you have to travel a long way down this chart to reach the show's lesser lights.

When you do, you'll find only the bottom seven stories merit an average score of less than '5'. And maybe you consider *The Dominators* high drama or *Meglos* high art. Isn't there secret satisfaction in a story that appeals more to you than other fans? Regardless, there are the gratifying little things that enliven any story. The moment in *Evolution of the Daleks* where the Dalek looks over its shoulder before bitching up Dalek Sec. The Doctor's Atlantean passion for hats. The entire first episode of *Underworld*. If a slightly rubbish monster isn't its own reward (Mandrels and Bandrils and Kronos, oh my!), you're missing one of the fundamental pleasures of being a fan.

The flipside is that when a monster is great, some of the very best stories result. Check out the Daleks' impressive total of 15 appearances in the chart's top 50 – with those three First Doctor Dalek epics running consecutively at Nos 46 to 48 and giving our original hero, William Hartnell, his highest entries. The Autons also grace top-drawer serials from pre- and post-2005 *Doctor Who*, with entries ranging from No 28 to 72 – and look at the Zygons, with both of their stories in the top 15. I'll say one thing for Broton and co: they think big.

Many Seventh Doctor stories fared better in the latest poll than they had last time around...

"There is too much data!"

Christmas crackers: 2005's *The Christmas Invasion*...

...and 2012's *The Snowmen*.

'You might wonder if younger voters would be less impressed by older stories. But they're not.'

Fancy a few more morsels to chew on? There are two Doctor débuts and three regeneration stories – four if you count *The Day of the Doctor* – in the top 20. The twenty-first-century season finales continue their impressive showing, with five of the seven inside the top 50. *The Aztecs* is the most favoured historical story at No 61, with 77.45%. And how about the top Christmas episode? Discounting *The Feast of Steven* (the festive seventh part of *The Daleks' Master Plan*) it's a stand-off between gun-toting Santas and grinning Snowmen – with *The Christmas Invasion* (No 57) just getting the jump on the 2012 Special (No 68).

While we're in the mood for comparisons, the same formidable writers crop up again and again in the top 50 – so we did our sums and worked out who achieved the highest average. Among those who penned more than three stories, who should we find perched on top but Terrance Dicks, *Doctor Who*'s elder statesman. With visits to Karn and Fang Rock bookended by Gallifrey, and all of his scripts in the front half, he averages 79.68%. Steven Moffat comes a close second with 77.30% – what else would you expect from a man with the top two stories to his name? They're joined by the Barry Letts/Robert Sloman partnership (73.88%), who were responsible for some of the best-loved Third Doctor adventures, and the incomparable Robert Holmes (74.07%).

At the top of this analysis, we noted that fans who've joined the show since 2005 were voting in ever greater numbers for older stories. You might wonder if they'd be less impressed with TV from 30 or 40 years ago, and less inclined to give high marks. But they're not – vintage serials cast the same spell on them. To give a few examples: fans under 18 scored *The Deadly Assassin* 88.37%, four points higher than the overall average. *The Enemy of the World* gets 83.05%, five points higher. *The Two Doctors*? 76.41%, a seven-point increase.

It didn't hold true in all cases – stories such as *Kinda*, with perhaps less to offer younger fans, were regularly rewarded with lower scores. And the kids applied an equally critical eye to recent stories. *The Day of the Doctor* and *Bad Wolf* may have earned higher scores from them than overall, but *Blink* and *The Empty Child/The Doctor Dances* were scored slightly lower.

Staying on the subject of younger readers, the most junior solo voters in our poll were five and six. Five-year-old Fraser has watched every episode since *The Wedding of River Song* plus a sprinkling of older stories, and gave enthusiastic 10s to *The Tomb of the Cybermen*, *The Awakening* and *The Doctor, the Widow and the Wardrobe*, among many others. Six-year-old Sophie has seen episodes here and there, and bestowed top marks on *The Claws of Axos*, *Asylum of the Daleks* and a bunch of Tenth Doctor stories. But she wasn't having a bar of *The Five Doctors* (say no to the mind probe, kids). Meanwhile, our most senior respondent was over 70. 'K' smiled upon *The Chase*, *School Reunion* and the Seventh Doctor in general, but scorned *The Trial of a Time Lord* with a 1. Not just once, but five times.

K has watched the programme from the very beginning, like 98 others who responded to **DWM**'s anniversary-year call. Think about that – a lifetime spent with the Doctor. And consider what this poll ultimately demonstrates: our love for all 50 years of the show, from Totter's Lane to Trenzalore. The stories up the top make us proud, and those down the bottom – still with their champions – make us smile. It's all *Doctor Who*, is it not? And *Doctor Who*, this year and every other year, is golden. **DWM**

Terrance Dicks: the most consistently popular *Doctor Who* writer, according to our poll.

SHOWING YOUR AGE!

As ever, the votes came from a wide range of age groups, and we can notice a few differences to the chart, if we break them down into age category. Here's how you voted according to your years...

UNDER-18s (17.4% of all voters)

1 THE DAY OF THE DOCTOR
2 CITY OF DEATH
3 REMEMBRANCE OF THE DALEKS
4 GENESIS OF THE DALEKS
5 THE CAVES OF ANDROZANI
6 BAD WOLF/THE PARTING OF THE WAYS
7 THE DEADLY ASSASSIN
8 THE WAR GAMES
9 BLINK
10 THE EMPTY CHILD/THE DOCTOR DANCES

Faring better than on the overall chart:
The Name of the Doctor (26 places higher at No 14),
The Three Doctors (22 places higher at No 29),
Rise of the Cybermen/The Age of Steel
(49 places higher at No 75)
Faring worse than on the overall chart:
The Shakespeare Code (34 places lower at No 140),
The Aztecs (83 places lower at No 145)

On average, the Under-18s have been fans since 2006, and **DWM** readers since 2009.

18-35s (32.3% of all voters)

1 THE DAY OF THE DOCTOR
2 BLINK
3 THE CAVES OF ANDROZANI
4 GENESIS OF THE DALEKS
5 CITY OF DEATH
6 THE EMPTY CHILD/THE DOCTOR DANCES
7 REMEMBRANCE OF THE DALEKS
8 THE WAR GAMES
9 THE TALONS OF WENG-CHIANG
10 HUMAN NATURE/THE FAMILY OF BLOOD

Faring better than on the overall chart:
The Doctor's Wife (11 places higher at No 26),
Vengeance on Varos (30 places higher at No 105),
The Happiness Patrol (32 places higher at No 140)
Faring worse than on the overall chart:
The Keeper of Traken (28 places lower at No 122),
The Masque of Mandragora (42 places lower at No 146)

On average, the 18-35s have been fans since 1996, and **DWM** readers since 2003

36 AND OVERS (48.75% of all voters)

1 BLINK
2 THE TALONS OF WENG-CHIANG
3 GENESIS OF THE DALEKS
4 THE CAVES OF ANDROZANI
5 THE DAY OF THE DOCTOR
6 PYRAMIDS OF MARS
7 CITY OF DEATH
8 THE EMPTY CHILD/THE DOCTOR DANCES
9 HUMAN NATURE/THE FAMILY OF BLOOD
10 THE ROBOTS OF DEATH

Faring better than on the overall chart:
The Unquiet Dead (21 places higher at No 65),
Image of the Fendahl (28 places higher at No 94)
Faring worse than on the overall chart:
The Greatest Show in the Galaxy
(26 places lower at No 134)

On average, the Over-36s have been fans since 1976, and **DWM** readers since 1987.

FAVOURITE DOCTOR

1	**TOM BAKER**	21.69%
2	**MATT SMITH**	15.57%
3	**DAVID TENNANT**	15.49%
4	**PATRICK TROUGHTON**	12.09%
5	**JON PERTWEE**	8.72%
6	**PETER DAVISON**	6.11%
7	**SYLVESTER McCOY**	5.38%
8	**CHRISTOPHER ECCLESTON**	4.39%
9	**WILLIAM HARTNELL**	4.04%
10	**PAUL McGANN**	3.31%
11	**COLIN BAKER**	2.52%
12	**JOHN HURT**	0.68%

Peter Capaldi and Peter Cushing each received a handful of votes.

It's Thursday 8 May 2014, and **DWM** has come to a recording studio in Wadhurst, where Tom Baker, Louise Jameson and John Leeson are making a new Fourth Doctor adventure, written and directed by Nicholas Briggs, for release by Big Finish sometime next year.

DWM has brought an award to present to Tom, and we want to surprise him. We feel a bit like Michael Aspel, and we're keen to pick the right moment. As we arrive, the cast members are in the sound booths, so we settle down to listen to the Fourth Doctor, Leela and K9 in the middle of a new adventure. Suddenly, the action grinds to a halt.

"I say, Nick," Tom Baker ventures, after a brief pause, "instead of saying, 'K9's located the signal,' couldn't I say 'K9's found Geralk?'"

"Um... yes. Okay! Good idea, Tom," says Nicholas Briggs, who's sitting at the control desk.

"Well, I don't want you just to indulge me!" Tom replies, with mock indignation.

"No, no, that was me *agreeing* with you, Tom! You've persuaded me!"

"Ah! Okay then!" Tom beams.

As the team breaks for lunch, we take our chance, announcing to the roomful of actors and Big Finish crew members that **DWM** readers have voted Tom Baker the Most Popular Doctor of the first 50 years of *Doctor Who*. Everyone breaks into a spontaneous round of applause.

"Wow," Tom says, after a moment. "Do you think this will advance my career?"

Tom examines the award, turning it over in his hands. Unfortunately, the shiny trophy is prone to getting finger marks all over it. It will need a lot of dusting, we're sorry to say. But Tom Baker doesn't mind at all.

"No, no, that that will be one of the great services of my future!" he grins. Then he has a thought. "We should have some photos taken," he insists. He rises from his chair and leads the way outside.

As the photos are being taken, Tom compliments **DWM**. "Gosh, you fellows have been banging out some great stuff recently, haven't you?"

Thank you, Tom! Very nice of you to say.

Tom nods. "Yes, it's been wonderful. There was a lovely spacious column last month with the little fellow... Sylvester. I've never seen him looking like that before."

Does it surprise you that you are still playing the Doctor, even after all these years?

"Well, I never have stopped playing the Doctor..." he says, and then draws us in closer to him. "Thing is, I was playing the Doctor *before* I got the part! Not many people know that." He laughs. "And after I played the Doctor, everything I did afterwards, I played like the Doctor. Because otherwise there is no point. If you're an actor, you have to play to the audience, and I'd refuse to be in a play and go on and disappoint the audience. They weren't coming to see me do something else, they were coming to see the old Doctor Who. I mean, when I played Macbeth, people would say to me afterwards, 'I never knew he was such a nice man!' because the place was packed with *Doctor Who* fans."

DOCTOR WHO
THE FIRST 50 YEARS
FAVOURITE DOCTOR
TOM BAKER

Tom Baker – Doctor Number Four – your favourite Time Lord of the first 50 years.

"I never have stopped playing the Doctor. I was playing the Doctor *before* I got the part!"

You obviously seem to be enjoying doing the *Doctor Who* audios...

"Well, yeah, it's revitalised me."

When did you realise that *Doctor Who* was never going to leave you?

"Well, I knew it would never leave me because it was the only job I've ever done that I was thoroughly happy doing, that I didn't have to reach for. I was completely sympathetic to that idea. It think it has something to do with my religious background, the fact that I'm very credulous anyway. I was brought up on miracles. There's lots of time and space travel, especially in the Old Testament..."

Can you ever see a time when you won't want to play the Doctor any more?

"Oh, no, no," Tom says, dismissively. "My wife – who loves me dearly, because she likes antiques – she calls me 'Doctor' all the time. She knows it amuses me no end. And I call her Leela! She just thinks it's the side effects of my pain killers.

"I met an old lady the other day – most of the ladies I meet now are old, except for Louise – and she said, 'When I was a little girl, I used to hide behind the sofa, watching you in *Doctor Who*.' And I thought, 'You are lying, madam! You are lying! When you were 25 you might have hidden behind the sofa, but when you were a little girl, I was a very small boy!'"

Tom returned to *Doctor Who* on television last year, for a special scene at the end of the 50th Anniversary Special – the poll-winning *The Day of the Doctor*...

"I felt very uneasy doing it," Tom admits, "because I don't understand any more what's going on. It was very slow for a small scene, so it took a long time. And I had to go all the way to Cardiff in the middle of the night, because they didn't want anyone to know. So it was very difficult – getting out of bed without telling my wife, and going down to Cardiff... and then getting back before she woke up! So I didn't quite know what was going on. In fact, I would have been very unhappy if Matt Smith had not been so nice. He's a lovely, *lovely* boy. I didn't know what the scene was about, really – but then I *never* used to know what it was about..."

FAVOURITE COMPANION

1	**SARAH JANE SMITH** (ELISABETH SLADEN)	22.42%
2	**DONNA NOBLE** (CATHERINE TATE)	10.62%
3	**ROSE TYLER** (BILLIE PIPER)	7.17%
4	**JAMIE McCRIMMON** (FRAZER HINES)	7.05%
5	**AMY POND** (KAREN GILLAN)	6.34%
6	**ACE** (SOPHIE ALDRED)	6.07%
7	**CLARA OSWALD** (JENNA COLEMAN)	4.63%
8	**JO GRANT** (KATY MANNING)	3.63%
9	**LEELA** (LOUISE JAMESON)	3.47%
10	**ROMANA II** (LALLA WARD)	2.38%
11	**IAN CHESTERTON** (WILLIAM RUSSELL)	2.32%
12	**BRIGADIER LETHBRIDGE-STEWART** (NICHOLAS COURTNEY)	2.27%
13	**BARBARA WRIGHT** (JACQUELINE HILL)	2.03%
14	**RORY WILLIAMS** (ARTHUR DARVILL)	1.83%
15	**TEGAN JOVANKA** (JANET FIELDING)	1.74%

Who are your favourite companions? It always seems to be a simpler question to answer than your favourite Doctor – maybe because there are so many that it's easier to identify the ones we really love.

One thing is certain: we adore Sarah Jane Smith. With double the votes of anyone else, she was the favourite across all age groups – a tribute to the brilliance of the late Elisabeth Sladen, whom we sadly lost in 2011. Lis got *two* spin-off shows of her own on television, and another on audio. Enough said.

Following behind Sarah Jane are popular companions from both centuries of *Doctor Who*. Recent favourites Donna (Catherine Tate), Rose (Billie Piper) and Amy (Karen Gillan) join current assistant Clara (Jenna Coleman) in the top 10; each has been integral to the show following its 2005 return. They stand shoulder to shoulder with legendarily great characters such as Jamie (Frazer Hines), Ace (Sophie Aldred) and Jo (Katy Manning) – all of whom are much-loved and strongly identified with their Doctors.

Perhaps we might give a shout-out to Romana II (Lalla Ward), who would move up the list a couple of places if the votes for generic 'Romana' were included in her total. And then there are 60s pioneers Ian (William Russell) and Barbara (Jacqueline Hill), who often received votes together. Here as on screen, they're inseparable. It will come as no surprise that younger and newer fans were more loyal to recent companions, although they did lend Adric (Matthew Waterhouse) much of his support. Other age groups, and fans of longer standing, placed Jamie just above Rose with their votes.

There were votes for more than 50 contenders in this category, including several from the Big Finish universe and some – River Song and Jackie Tyler among them – perhaps not considered 'official' companions. But in the end, every single one of the Doctor's allies has supporters, and every single one received votes.

Elisabeth Sladen – the incomparable Sarah Jane Smith, and the winner of the Favourite Companion award.

SPECIAL CONTRIBUTION

Verity Lambert – the winner of our Special Contribution award.

1	**VERITY LAMBERT** (Producer, 1963-65)	18.93%
2	**RUSSELL T DAVIES** (Writer/Showrunner, 2005-10)	16.35%
3	**ROBERT HOLMES** (Writer/Script editor, 1968-86)	7.77%
4	**WILLIAM HARTNELL** (The First Doctor)	5.75%
5	**TOM BAKER** (The Fourth Doctor)	5.05%
6	**TERRANCE DICKS** (Writer/Script editor, 1969-83)	4.86%
7	**STEVEN MOFFAT** (Writer/Showrunner, 2005-present)	4.73%
8	**SYDNEY NEWMAN** (Series creator)	3.39%
9	**BARRY LETTS** (Writer/Director/Producer, 1968-81)	2.68%
10	**NICHOLAS COURTNEY** (The Brigadier, 1968-2009)	2.38%
11	**PHILIP HINCHCLIFFE** (Producer, 1975-77)	2.23%
12	**ELISABETH SLADEN** (Sarah Jane Smith, 1973-2011)	1.79%
13	**TERRY NATION** (Writer, 1963-79)	1.75%
14	**DAVID TENNANT** (The Tenth Doctor)	1.65%
15	**PATRICK TROUGHTON** (The Second Doctor)	1.58%

So many people have made *Doctor Who* the sprawling, unique legend that it is. They've given of their best, often over long periods of time. But who else could it be at the top of this list other than Verity Lambert and Russell T Davies, who each launched the programme in a different century. Both prodigious talents, both hugely admired by peers and critics, they are the fundamental reason we have *Doctor Who*. Verity's achievements were dramatised in last year's BBC Two drama, *An Adventure in Space and Time*; and remember the scene in 2007's *Human Nature* where John Smith speaks of his parents, Verity and Sydney? He neglected to mention clever Uncle Russell, adored by the whole family.

Four Doctors make our top 15. William Hartnell and Tom Baker do especially well, perhaps because we've been reminded of their stellar legacies over the past year. And it's not just Doctors – Elisabeth Sladen and Nicholas Courtney, both taken from us in 2011, were equally influential as Sarah Jane and the Brigadier. Producers Barry Letts and Philip Hinchcliffe saw *Doctor Who* through a hugely successful eight years in the 1970s, and Sydney Newman was the driving force in the very beginning. He can legitimately lay claim to being the show's creator.

Doctor Who's great strength is in the writing, and three people are recognised here for their inventiveness and skill. Terry Nation created an icon for the ages in the Daleks, while Terrance Dicks moved effortlessly between writing, script-editing and novelising the series. Along the way, he gave us the universal truths that the Doctor is never cruel or cowardly, and that the colour of monsters is green. Of course, only a madman would argue with writer and script editor Robert Holmes' inclusion high on the list. Autons and Sontarans, Gallifrey and Androzani – think of anything and everything that makes 70s and 80s *Doctor Who* great, and Bob Holmes is close by.

And that leads us to Steven Moffat, the present guardian of the flame. He's one of the most respected writers working in British television today, and he brings his boundless imagination and ingenuity to our show. As we settle in for the next five decades, *Doctor Who* is in safe hands. **DWM**

LUCY FLEMING • IAN McCULLOCH • LOUISE JAMESON
AND CAROLYN SEYMOUR
Terry Nation's

SURVIVORS

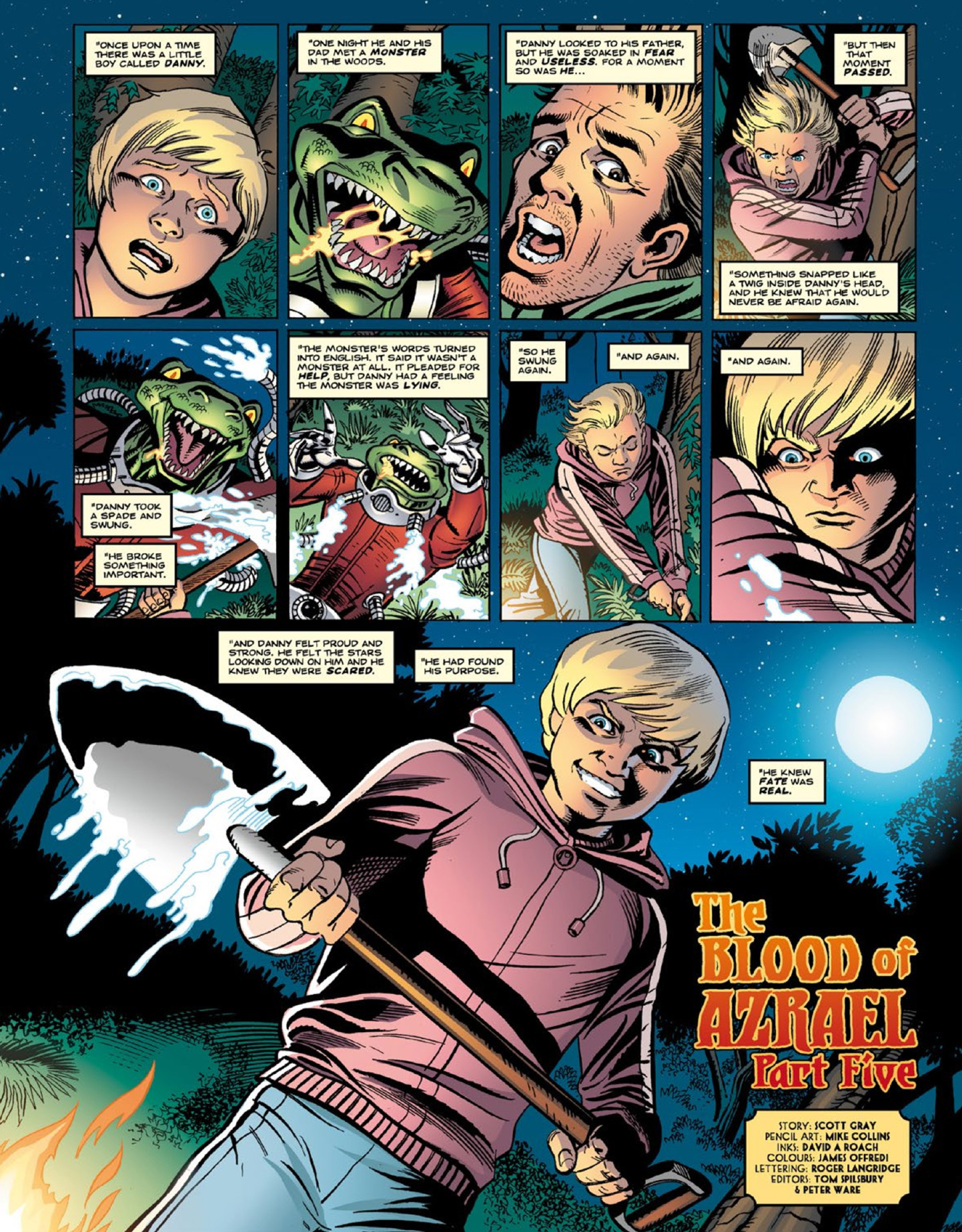
THE APOCALYPSE IS COMING

FULL-CAST AUDIOBOOKS BASED ON THE CLASSIC TV SERIES

BIG FINISH WE LOVE STORIES

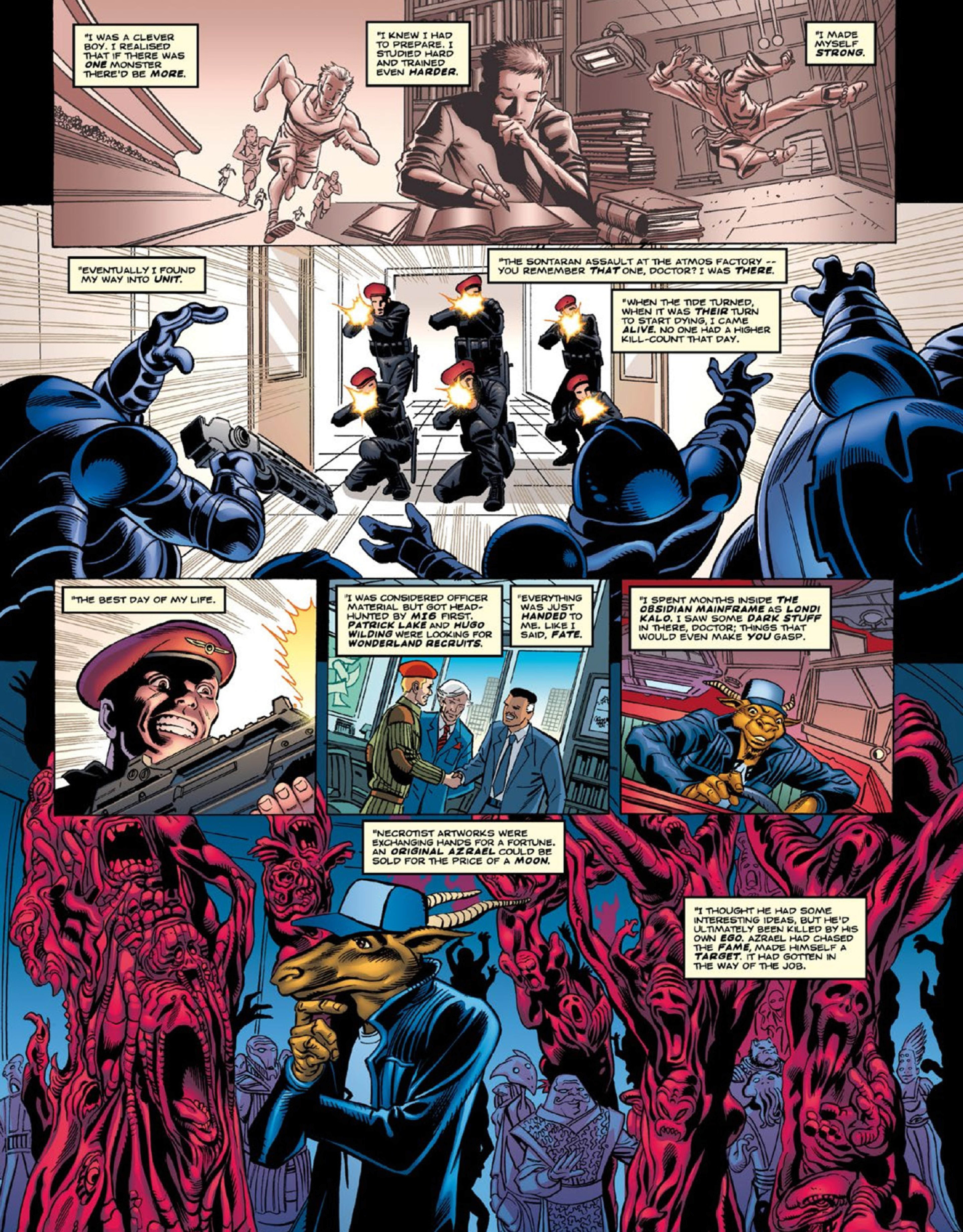
WWW.BIGFINISH.COM @BIGFINISH /THEBIGFINISH

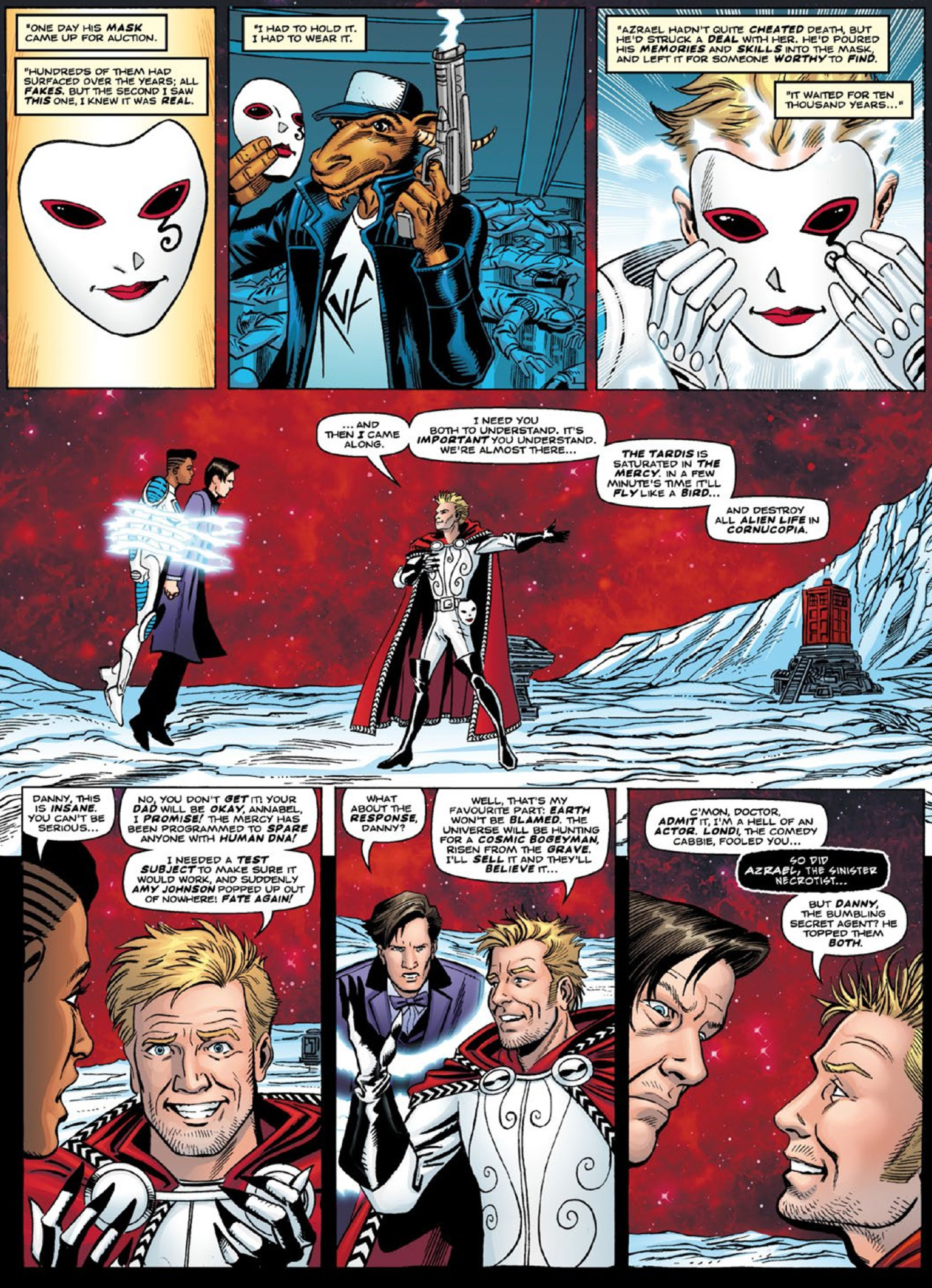
Survivors created by Terry Nation. Licensed by the estate of Terry Nation

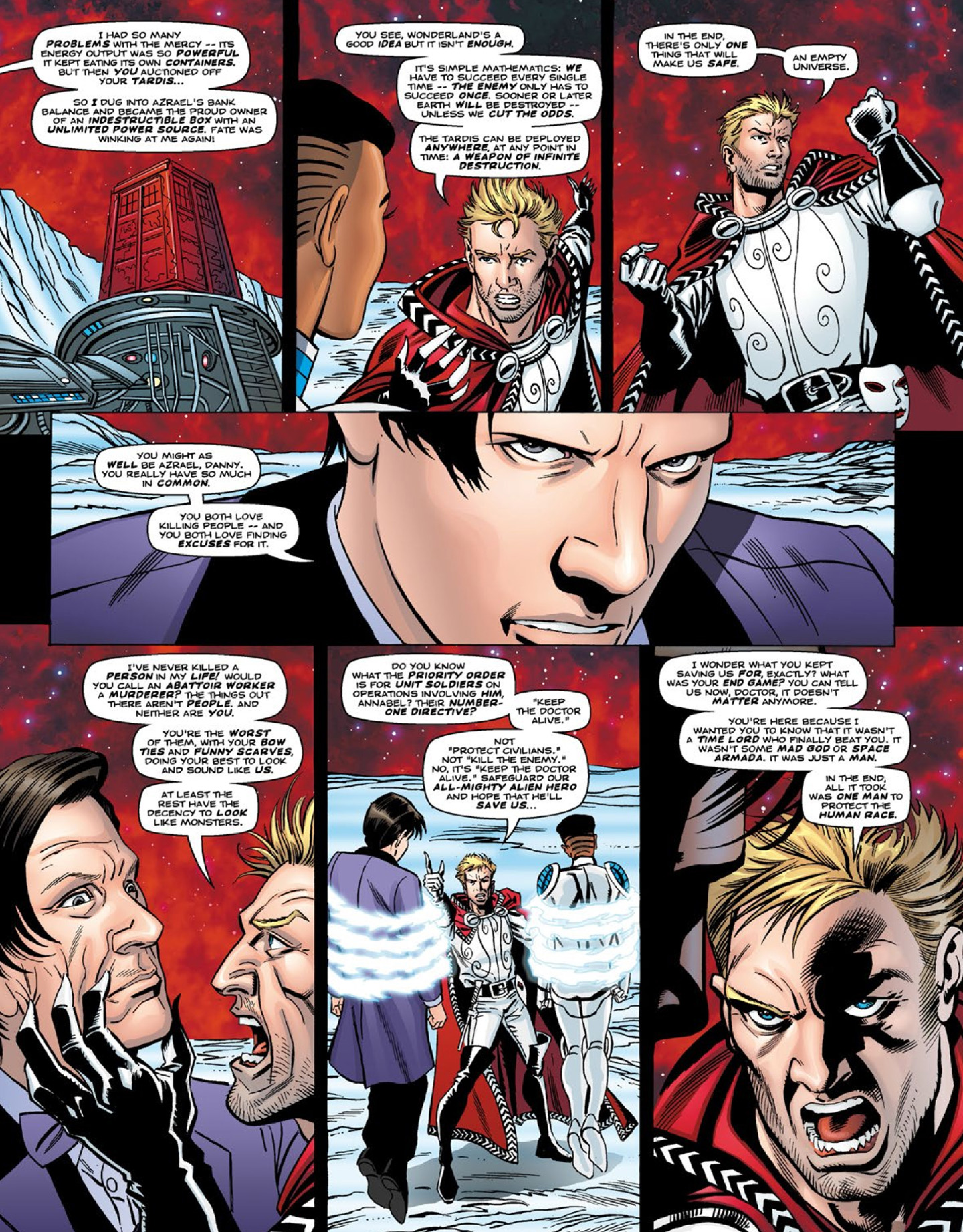

"ONCE UPON A TIME THERE WAS A LITTLE BOY CALLED *DANNY*.
"ONE NIGHT HE AND HIS DAD MET A *MONSTER* IN THE WOODS.
"DANNY LOOKED TO HIS FATHER, BUT HE WAS SOAKED IN *FEAR* AND *USELESS*. FOR A MOMENT SO WAS *HE*...
"BUT THEN THAT MOMENT *PASSED*.
"SOMETHING SNAPPED LIKE A TWIG INSIDE DANNY'S HEAD, AND HE KNEW THAT HE WOULD NEVER BE AFRAID AGAIN.
"DANNY TOOK A SPADE AND SWUNG.
"HE BROKE SOMETHING IMPORTANT.
"THE MONSTER'S WORDS TURNED INTO ENGLISH. IT SAID IT WASN'T A MONSTER AT ALL. IT PLEADED FOR *HELP*, BUT DANNY HAD A FEELING THE MONSTER WAS *LYING*.
"SO HE SWUNG AGAIN.
"AND AGAIN.
"AND AGAIN.
"AND DANNY FELT PROUD AND STRONG. HE FELT THE STARS LOOKING DOWN ON HIM AND HE KNEW THEY WERE *SCARED*.
"HE HAD FOUND HIS PURPOSE.
"HE KNEW *FATE* WAS *REAL*.

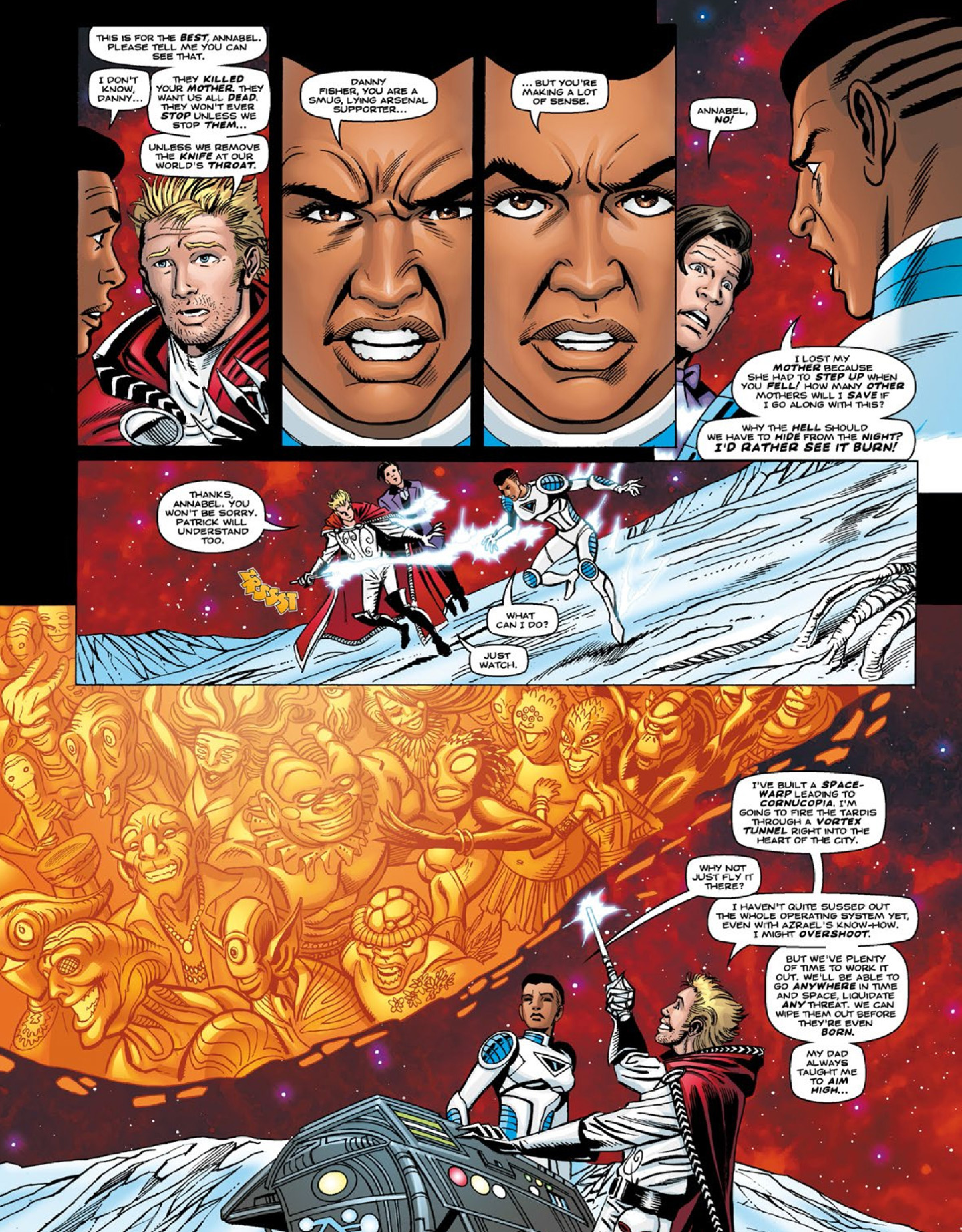
The BLOOD of AZRAEL
Part Five

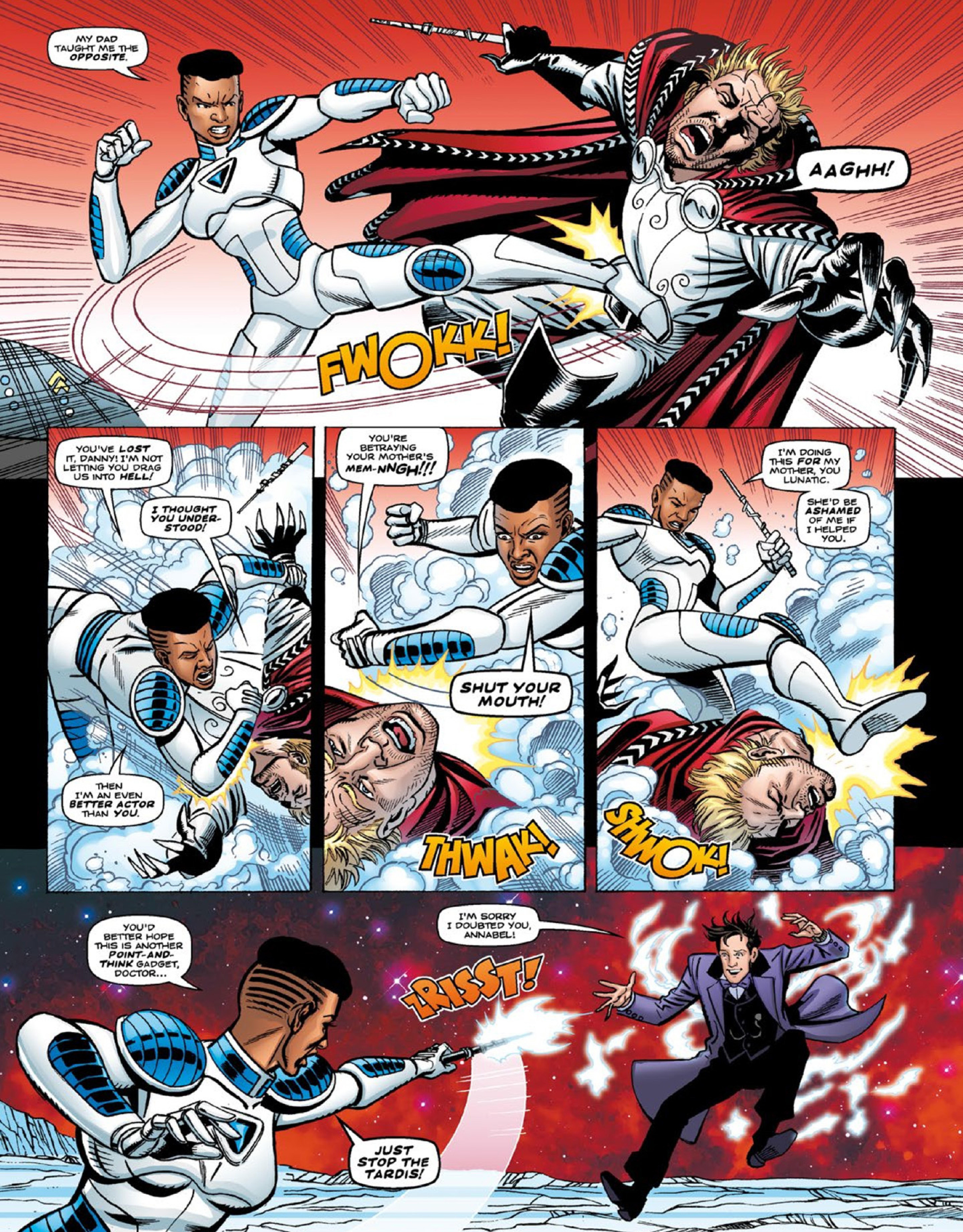
STORY: **SCOTT GRAY**
PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY**
& PETER WARE

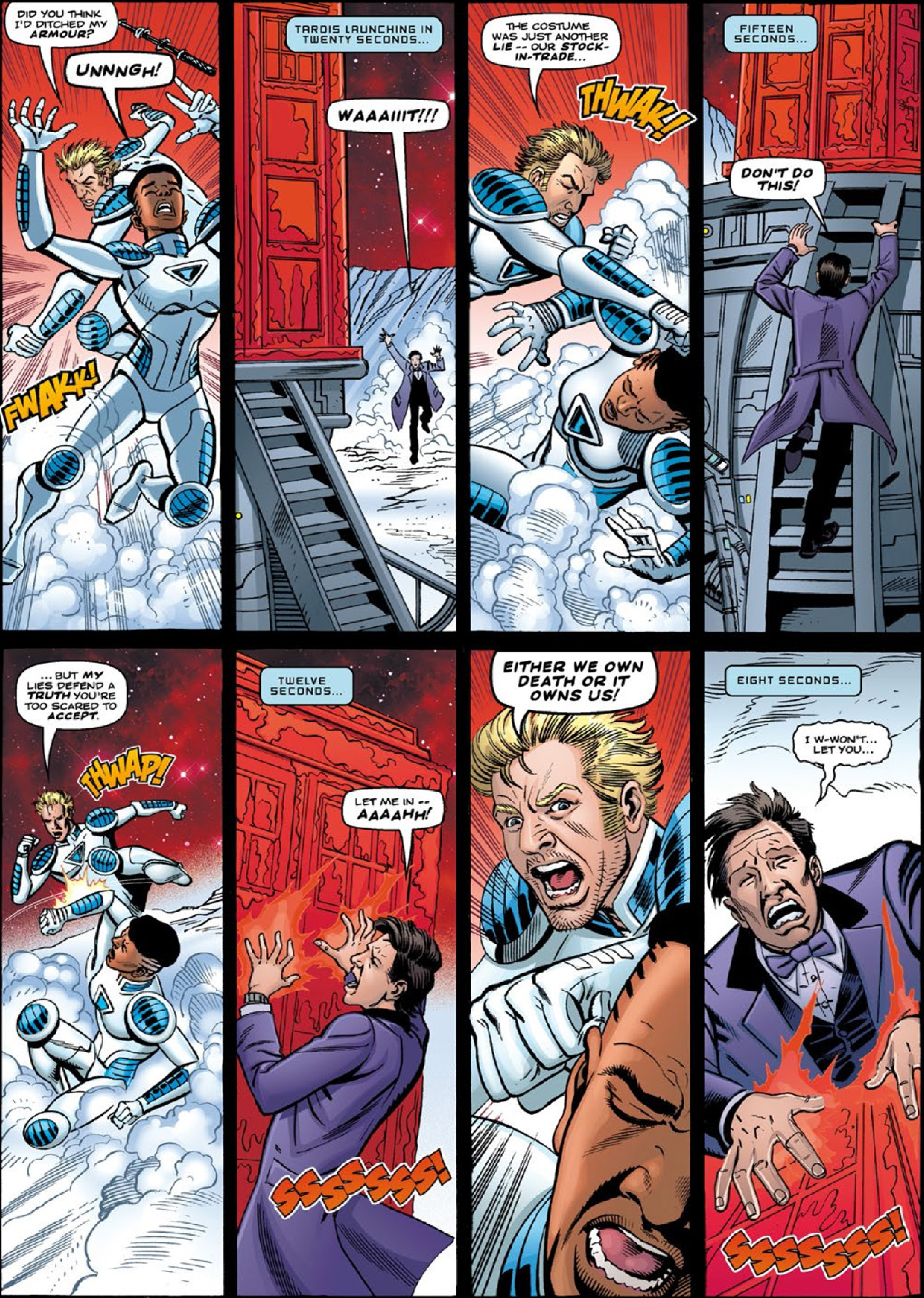

"I WAS A CLEVER BOY. I REALISED THAT IF THERE WAS *ONE* MONSTER THERE'D BE *MORE*.
"I KNEW I HAD TO PREPARE. I STUDIED HARD AND TRAINED EVEN *HARDER*.
"I MADE MYSELF *STRONG*.
"EVENTUALLY I FOUND MY WAY INTO *UNIT*.
"THE SONTARAN ASSAULT AT THE ATMOS FACTORY -- YOU REMEMBER *THAT* ONE, DOCTOR? I WAS *THERE*.
"WHEN THE TIDE TURNED, WHEN IT WAS *THEIR* TURN TO START DYING, I CAME *ALIVE*. NO ONE HAD A HIGHER KILL-COUNT THAT DAY.
"THE BEST DAY OF MY LIFE.
"I WAS CONSIDERED OFFICER MATERIAL BUT GOT HEAD-HUNTED BY *MI6* FIRST. *PATRICK LAKE* AND *HUGO WILDING* WERE LOOKING FOR *WONDERLAND RECRUITS*.
"EVERYTHING WAS JUST *HANDED* TO ME. LIKE I SAID, *FATE*.
"I SPENT MONTHS INSIDE *THE OBSIDIAN MAINFRAME* AS *LONDI KALO*. I SAW SOME *DARK STUFF* IN THERE, DOCTOR; THINGS THAT WOULD EVEN MAKE *YOU* GASP.
"NECROTIST ARTWORKS WERE EXCHANGING HANDS FOR A FORTUNE. AN *ORIGINAL AZRAEL* COULD BE SOLD FOR THE PRICE OF A *MOON*.
"I THOUGHT HE HAD SOME INTERESTING IDEAS, BUT HE'D ULTIMATELY BEEN KILLED BY HIS OWN *EGO*. AZRAEL HAD CHASED THE *FAME*, MADE HIMSELF A *TARGET*. IT HAD GOTTEN IN THE WAY OF THE JOB.

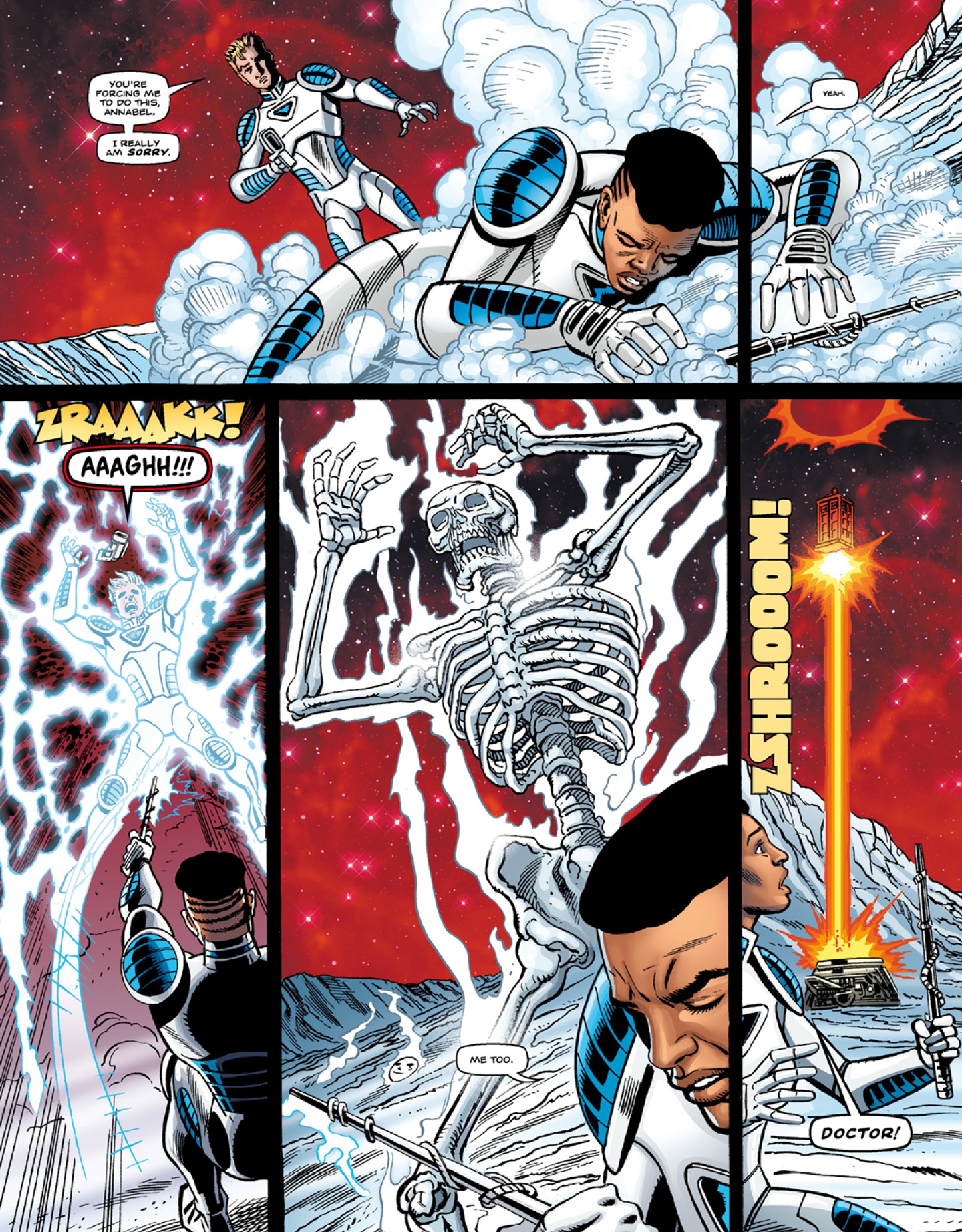

"ONE DAY HIS MASK CAME UP FOR AUCTION.
"HUNDREDS OF THEM HAD SURFACED OVER THE YEARS; ALL FAKES. BUT THE SECOND I SAW THIS ONE, I KNEW IT WAS REAL.
"I HAD TO HOLD IT. I HAD TO WEAR IT.
"AZRAEL HADN'T QUITE CHEATED DEATH, BUT HE'D STRUCK A DEAL WITH HER. HE'D POURED HIS MEMORIES AND SKILLS INTO THE MASK, AND LEFT IT FOR SOMEONE WORTHY TO FIND.
"IT WAITED FOR TEN THOUSAND YEARS..."
...AND THEN I CAME ALONG.
I NEED YOU BOTH TO UNDERSTAND. IT'S IMPORTANT YOU UNDERSTAND. WE'RE ALMOST THERE...
THE TARDIS IS SATURATED IN THE MERCY. IN A FEW MINUTE'S TIME IT'LL FLY LIKE A BIRD...
AND DESTROY ALL ALIEN LIFE IN CORNUCOPIA.
DANNY, THIS IS INSANE. YOU CAN'T BE SERIOUS...
NO, YOU DON'T GET IT! YOUR DAD WILL BE OKAY, ANNABEL, I PROMISE! THE MERCY HAS BEEN PROGRAMMED TO SPARE ANYONE WITH HUMAN DNA!
I NEEDED A TEST SUBJECT TO MAKE SURE IT WOULD WORK, AND SUDDENLY AMY JOHNSON POPPED UP OUT OF NOWHERE! FATE AGAIN!
WHAT ABOUT THE RESPONSE, DANNY?
WELL, THAT'S MY FAVOURITE PART: EARTH WON'T BE BLAMED. THE UNIVERSE WILL BE HUNTING FOR A COSMIC BOGEYMAN, RISEN FROM THE GRAVE. I'LL SELL IT AND THEY'LL BELIEVE IT...
C'MON, DOCTOR, ADMIT IT, I'M A HELL OF AN ACTOR. LONDI, THE COMEDY CABBIE, FOOLED YOU...
SO DID AZRAEL, THE SINISTER NECROTIST...
BUT DANNY, THE BUMBLING SECRET AGENT? HE TOPPED THEM BOTH.

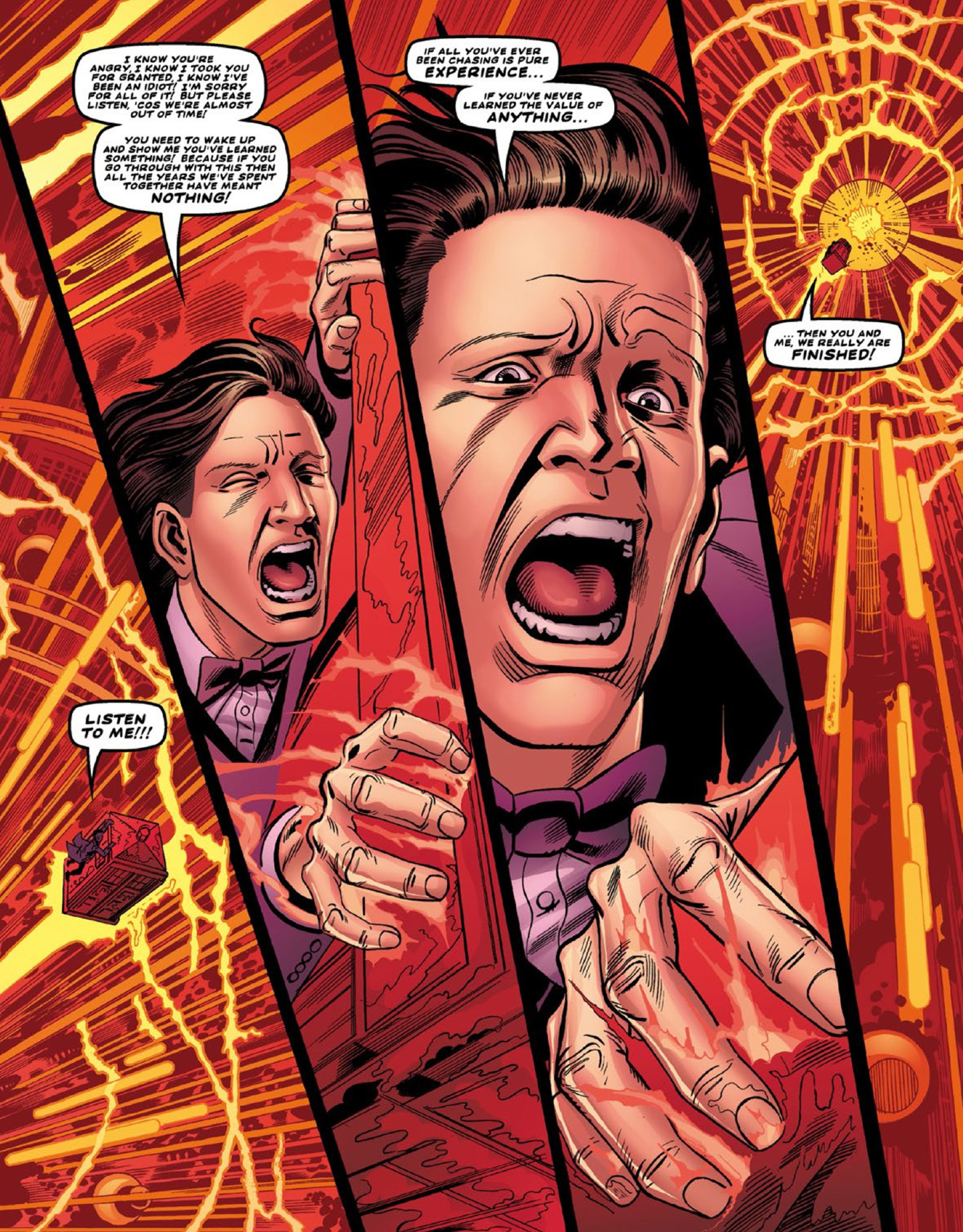

I HAD SO MANY PROBLEMS WITH THE MERCY -- ITS ENERGY OUTPUT WAS SO POWERFUL IT KEPT EATING ITS OWN CONTAINERS. BUT THEN YOU AUCTIONED OFF YOUR TARDIS...
SO I DUG INTO AZRAEL'S BANK BALANCE AND BECAME THE PROUD OWNER OF AN INDESTRUCTIBLE BOX WITH AN UNLIMITED POWER SOURCE. FATE WAS WINKING AT ME AGAIN!
YOU SEE, WONDERLAND'S A GOOD IDEA BUT IT ISN'T ENOUGH.
IT'S SIMPLE MATHEMATICS: WE HAVE TO SUCCEED EVERY SINGLE TIME -- THE ENEMY ONLY HAS TO SUCCEED ONCE. SOONER OR LATER EARTH WILL BE DESTROYED -- UNLESS WE CUT THE ODDS.
THE TARDIS CAN BE DEPLOYED ANYWHERE, AT ANY POINT IN TIME: A WEAPON OF INFINITE DESTRUCTION.
IN THE END, THERE'S ONLY ONE THING THAT WILL MAKE US SAFE.
AN EMPTY UNIVERSE.
YOU MIGHT AS WELL BE AZRAEL, DANNY. YOU REALLY HAVE SO MUCH IN COMMON.
YOU BOTH LOVE KILLING PEOPLE -- AND YOU BOTH LOVE FINDING EXCUSES FOR IT.
I'VE NEVER KILLED A PERSON IN MY LIFE! WOULD YOU CALL AN ABATTOIR WORKER A MURDERER? THE THINGS OUT THERE AREN'T PEOPLE. AND NEITHER ARE YOU.
YOU'RE THE WORST OF THEM, WITH YOUR BOW TIES AND FUNNY SCARVES, DOING YOUR BEST TO LOOK AND SOUND LIKE US.
AT LEAST THE REST HAVE THE DECENCY TO LOOK LIKE MONSTERS.
DO YOU KNOW WHAT THE PRIORITY ORDER IS FOR UNIT SOLDIERS ON OPERATIONS INVOLVING HIM, ANNABEL? THEIR NUMBER-ONE DIRECTIVE?
"KEEP THE DOCTOR ALIVE."
NOT "PROTECT CIVILIANS." NOT "KILL THE ENEMY." NO, IT'S "KEEP THE DOCTOR ALIVE." SAFEGUARD OUR ALL-MIGHTY ALIEN HERO AND HOPE THAT HE'LL SAVE US...
I WONDER WHAT YOU KEPT SAVING US FOR, EXACTLY? WHAT WAS YOUR END GAME? YOU CAN TELL US NOW, DOCTOR, IT DOESN'T MATTER ANYMORE.
YOU'RE HERE BECAUSE I WANTED YOU TO KNOW THAT IT WASN'T A TIME LORD WHO FINALLY BEAT YOU. IT WASN'T SOME MAD GOD OR SPACE ARMADA. IT WAS JUST A MAN.
IN THE END, ALL IT TOOK WAS ONE MAN TO PROTECT THE HUMAN RACE.

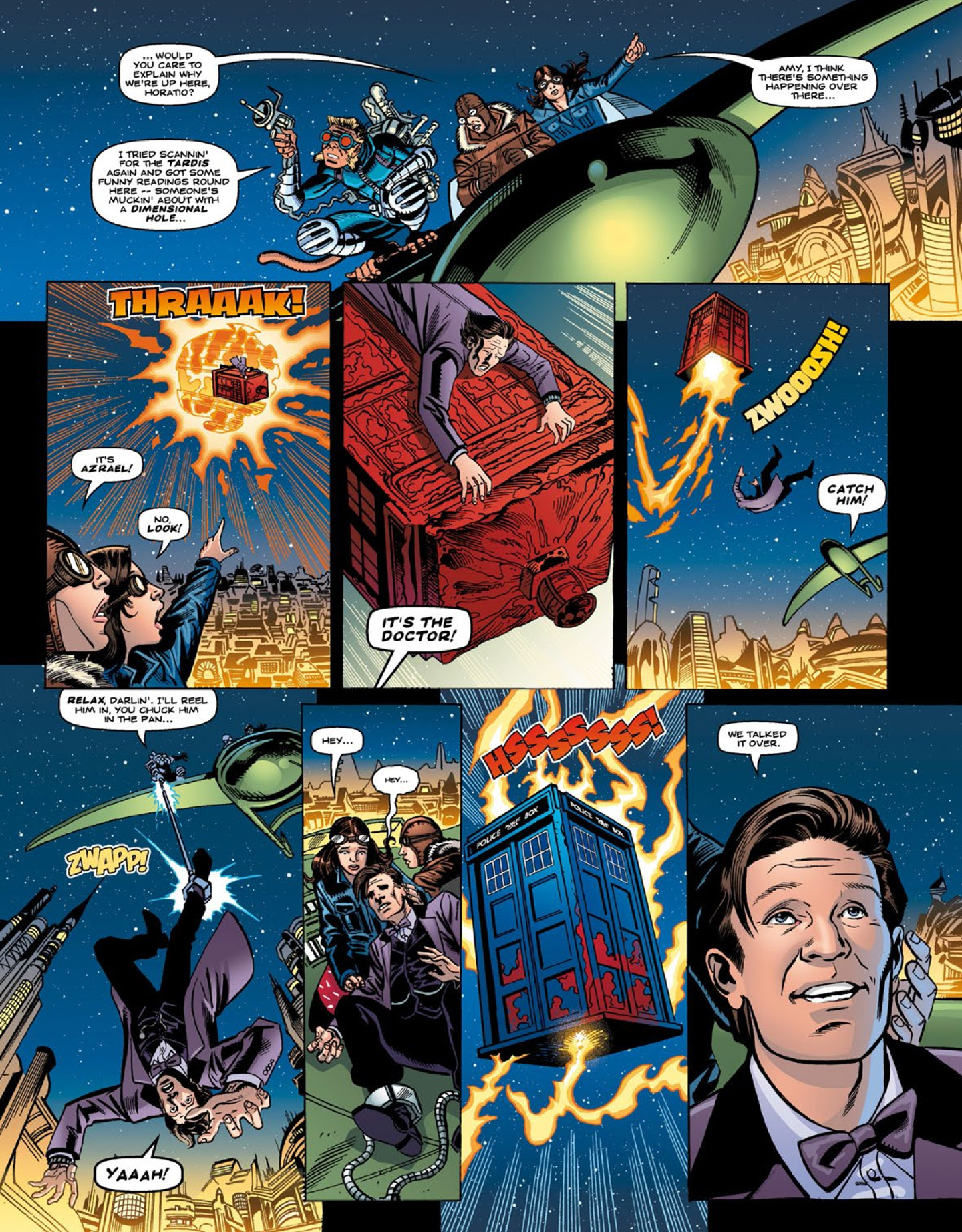

THIS IS FOR THE BEST, ANNABEL. PLEASE TELL ME YOU CAN SEE THAT.
I DON'T KNOW, DANNY...
THEY KILLED YOUR MOTHER. THEY WANT US ALL DEAD. THEY WON'T EVER STOP UNLESS WE STOP THEM...
UNLESS WE REMOVE THE KNIFE AT OUR WORLD'S THROAT.
DANNY FISHER, YOU ARE A SMUG, LYING ARSENAL SUPPORTER...
... BUT YOU'RE MAKING A LOT OF SENSE.
ANNABEL, NO!
I LOST MY MOTHER BECAUSE SHE HAD TO STEP UP WHEN YOU FELL! HOW MANY OTHER MOTHERS WILL I SAVE IF I GO ALONG WITH THIS?
WHY THE HELL SHOULD WE HAVE TO HIDE FROM THE NIGHT? I'D RATHER SEE IT BURN!
THANKS, ANNABEL. YOU WON'T BE SORRY. PATRICK WILL UNDERSTAND TOO.
ZSSSST
WHAT CAN I DO?
JUST WATCH.
I'VE BUILT A SPACE-WARP LEADING TO CORNUCOPIA. I'M GOING TO FIRE THE TARDIS THROUGH A VORTEX TUNNEL RIGHT INTO THE HEART OF THE CITY.
WHY NOT JUST FLY IT THERE?
I HAVEN'T QUITE SUSSED OUT THE WHOLE OPERATING SYSTEM YET, EVEN WITH AZRAEL'S KNOW-HOW. I MIGHT OVERSHOOT.
BUT WE'VE PLENTY OF TIME TO WORK IT OUT. WE'LL BE ABLE TO GO ANYWHERE IN TIME AND SPACE, LIQUIDATE ANY THREAT. WE CAN WIPE THEM OUT BEFORE THEY'RE EVEN BORN.
MY DAD ALWAYS TAUGHT ME TO AIM HIGH...

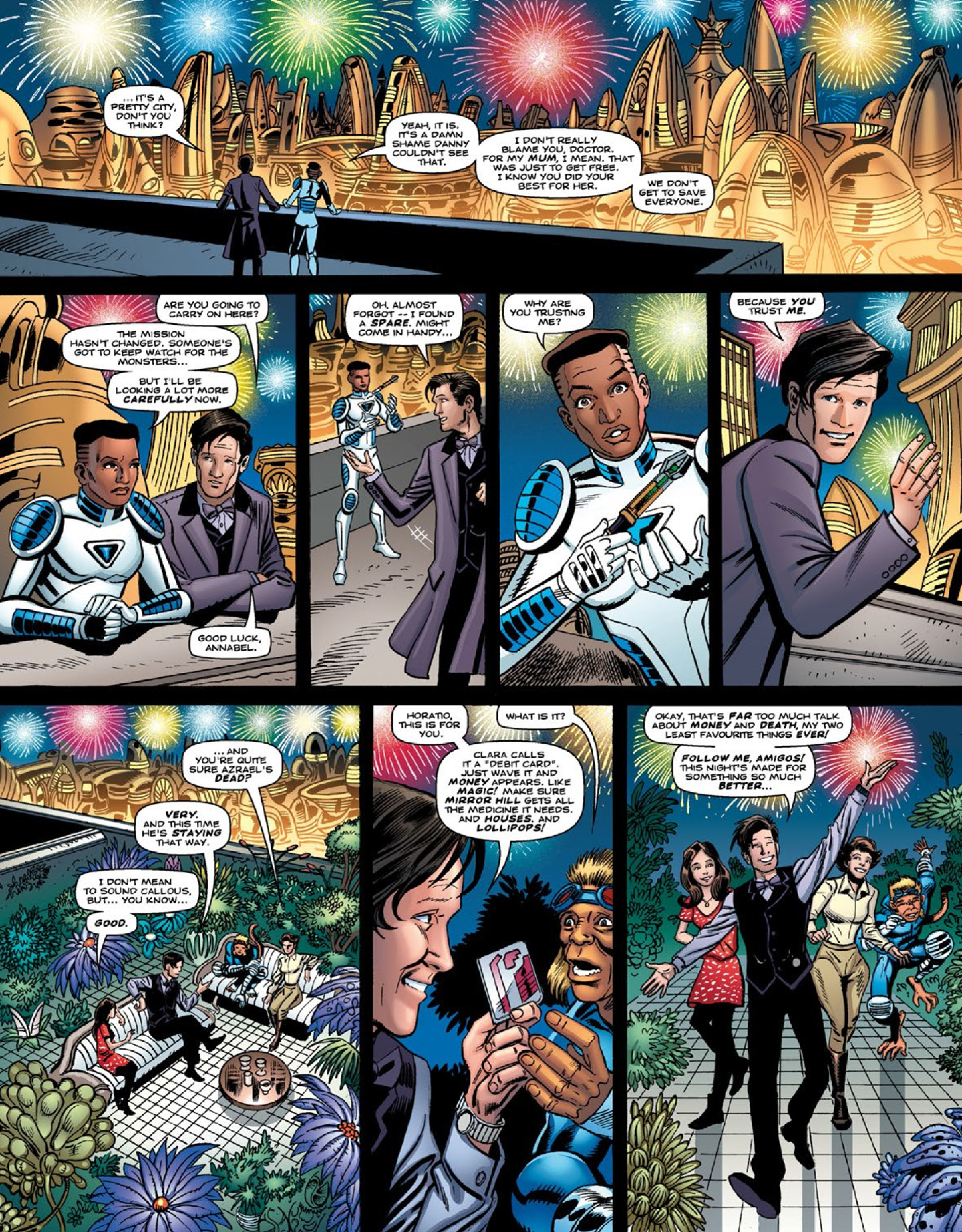

MY DAD TAUGHT ME THE *OPPOSITE*.
AAGHH!
FWOKK!
YOU'VE **LOST** IT, DANNY! I'M NOT LETTING YOU DRAG US INTO **HELL**!
I THOUGHT YOU UNDERSTOOD!
THEN I'M AN EVEN **BETTER ACTOR** THAN **YOU**.
YOU'RE BETRAYING YOUR MOTHER'S **MEM-NNGH!!!**
SHUT YOUR MOUTH!
THWAK!
I'M DOING THIS **FOR** MY MOTHER, YOU LUNATIC.
SHE'D BE **ASHAMED** OF ME IF I HELPED YOU.
SHWOK!
YOU'D BETTER HOPE THIS IS ANOTHER **POINT-AND-THINK** GADGET, DOCTOR...
ZRISST!
I'M SORRY I DOUBTED YOU, ANNABEL!
JUST STOP THE TARDIS!


DID YOU THINK I'D DITCHED MY ARMOUR?
UNNNGH!
FWAKK!
TARDIS LAUNCHING IN TWENTY SECONDS...
WAAAIIIT!!!
THE COSTUME WAS JUST ANOTHER LIE -- OUR STOCK-IN-TRADE...
THWAK!
FIFTEEN SECONDS...
DON'T DO THIS!
... BUT MY LIES DEFEND A TRUTH YOU'RE TOO SCARED TO ACCEPT.
THWAP!
TWELVE SECONDS...
LET ME IN -- AAAAHH!
SSSSSSSS!
EITHER WE OWN DEATH OR IT OWNS US!
EIGHT SECONDS...
I W-WON'T... LET YOU...
SSSSSSS!

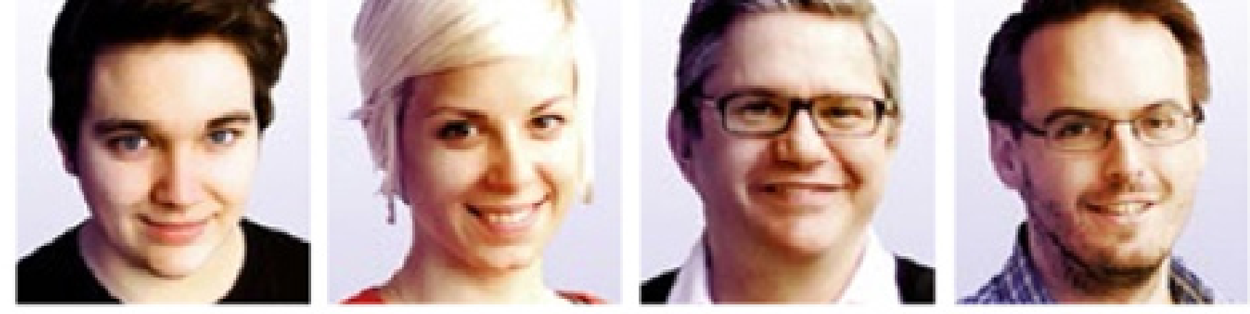

YOU'RE FORCING ME TO DO THIS, ANNABEL.
I REALLY AM *SORRY*.
YEAH.
ZRAAAKK!
AAAGHH!!!
ME TOO.
ZSHROOOOM!
DOCTOR!


LISTEN TO ME!!!
I KNOW YOU'RE ANGRY, I KNOW I TOOK YOU FOR GRANTED, I KNOW I'VE BEEN AN IDIOT! I'M SORRY FOR ALL OF IT! BUT PLEASE LISTEN, 'COS WE'RE ALMOST OUT OF TIME!
YOU NEED TO WAKE UP AND SHOW ME YOU'VE LEARNED SOMETHING! BECAUSE IF YOU GO THROUGH WITH THIS THEN ALL THE YEARS WE'VE SPENT TOGETHER HAVE MEANT **NOTHING!**
IF ALL YOU'VE EVER BEEN CHASING IS PURE **EXPERIENCE...**
IF YOU'VE NEVER LEARNED THE VALUE OF **ANYTHING...**
... THEN YOU AND ME, WE REALLY ARE **FINISHED!**


... WOULD YOU CARE TO EXPLAIN WHY WE'RE UP HERE, HORATIO?
I TRIED SCANNIN' FOR THE **TARDIS** AGAIN AND GOT SOME FUNNY READINGS ROUND HERE -- SOMEONE'S MUCKIN' ABOUT WITH A **DIMENSIONAL HOLE**...
AMY, I THINK THERE'S SOMETHING HAPPENING OVER THERE...
THRAAAK!
IT'S AZRAEL!
NO, LOOK!
IT'S THE DOCTOR!
ZWOOOSH!
CATCH HIM!
RELAX, DARLIN'. I'LL REEL HIM IN, YOU CHUCK HIM IN THE PAN...
ZWAPP!
YAAAH!
HEY...
HEY...
HSSSSSSS!
POLICE PUBLIC BOX
POLICE BOX
WE TALKED IT OVER.


...IT'S A PRETTY CITY, DON'T YOU THINK?
YEAH, IT IS. IT'S A DAMN SHAME DANNY COULDN'T SEE THAT.
I DON'T REALLY BLAME YOU, DOCTOR. FOR MY **MUM**, I MEAN. THAT WAS JUST TO GET FREE. I KNOW YOU DID YOUR BEST FOR HER.
WE DON'T GET TO SAVE EVERYONE.
ARE YOU GOING TO CARRY ON HERE?
THE MISSION HASN'T CHANGED. SOMEONE'S GOT TO KEEP WATCH FOR THE MONSTERS...
BUT I'LL BE LOOKING A LOT MORE **CAREFULLY** NOW.
GOOD LUCK, ANNABEL.
OH, ALMOST FORGOT -- I FOUND A **SPARE**. MIGHT COME IN HANDY...
WHY ARE YOU TRUSTING ME?
BECAUSE **YOU** TRUST **ME**.
...AND YOU'RE QUITE SURE AZRAEL'S **DEAD?**
VERY. AND THIS TIME HE'S **STAYING** THAT WAY.
I DON'T MEAN TO SOUND CALLOUS, BUT... YOU KNOW...
GOOD.
HORATIO, THIS IS FOR YOU.
WHAT IS IT?
CLARA CALLS IT A "DEBIT CARD". JUST WAVE IT AND **MONEY** APPEARS. LIKE **MAGIC!** MAKE SURE **MIRROR HILL** GETS ALL THE MEDICINE IT NEEDS. AND **HOUSES**. AND **LOLLIPOPS!**
OKAY, THAT'S **FAR** TOO MUCH TALK ABOUT **MONEY** AND **DEATH**, MY TWO LEAST FAVOURITE THINGS **EVER!**
FOLLOW ME, AMIGOS! THIS NIGHT'S MADE FOR SOMETHING SO MUCH **BETTER**...

THIS NIGHT'S FOR DANCING!!!
Mike DAVID JAMES
The End



THIS ISSUE EPISODE 744 – THE DOCTOR'S DAUGHTER

JENNY WHO?

Hanky-panky's the new status quo. But the Doc having sex? That's a no. So his daughter is made without him getting laid, cos it's still a pre-watershed show.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Jumping right in – I like it!" says Chris, jumping right in. "Reminds me of the old Hartnell ones, where the last story kicks off the next one," he adds. "You saying that reminds me of when I said it last month," says Michael.

Following a bit of bother with the Sontarans, the Doctor, Donna and Martha are now being chucked around by the TARDIS, which has decided to whisk them off to a mystery destination. The hand in the jar is also bubbling away ten to the dozen, and Donna is startled to discover that it was once attached to her best mate.

"The whole 'new body, new face, new hand' thing always serves as a stark reminder to the Doctor's companions that he's not as human as he looks," says Emma, as the TARDIS finally lands with a large bump.

"He got his coat on pretty quickly, didn't he?" chuckles Michael, as the Doctor and co head out to explore. They've barely had a second to process their surroundings when they're apprehended by some youthful soldiers, who stick the Doctor's hand in an ouchy-looking machine for "processing". The machine nabs a tissue sample, and a young woman in combat gear emerges from a cubicle door in a cloud of *Stars in Their Eyes*-style smoke. And tonight, Matthew, she's going to be... The Doctor's Daughter.

LIKE THAT? WATCH THIS!

Evolution – and the TARDIS – was off course when the Doctor came *Full Circle* for this 1980 adventure.

MICHAEL SAYS: Much like *The Doctor's Daughter*, the TARDIS has rarely been more off-course than when it passes through a Charged Vacuum Emboitment and lands on the planet Alzarius in a completely different Universe!

The Doctor, Romana and K9 meet the crew of the crashed *Starliner*, who await the day they can get back to their own planet. The ruling Deciders have been keeping secrets from the people... Mistfall is coming and the Marshmen rise from the swamp. Twisted evolution, myth, a spaceship with secrets and a poignant family death give *Full Circle* a lot in common with *The Doctor's Daughter* – and a potential companion in Adric, who unlike Jenny makes it aboard the TARDIS. He's not a patch on Jenny, in fairness...

"Good job that machine makes fully clothed people," says Michael.

"With a hair and make-up option," adds Emma.

Will has been quiet so far, but can contain his fury no longer when the Doctor announces that the new arrival is indeed his child. Kind of. A bit. "Well she's not really your daughter, is she Doctor?" he rages. "And this is called *The Doctor's Daughter*? This is pure linkbait!"

"That's a hell of a pre-credits, though," says Michael. "Hello, Georgia Moffett. She's definitely the Fifth Doctor's daughter, if nothing else."

No time to argue the point, though, as shooting starts and Martha is grabbed from behind by a large purple fish – helpfully identified by young soldier Cline as being a Hath.

"Martha kidnapped! This is proper old-fashioned *Doctor Who*, isn't it?" says Michael. "I'm getting a bit of a Davison vibe. Two female companions. Martha is Nyssa and Donna could only be Tegan," he decides.

"I imagine Martha's remembering exactly why she decided to stay at home," says Emma, as Dr Jones is dragged off down a tunnel which the Doctor's daughter then blows up.

"Nice prosthetics on these Hath creatures, says Will. "They're not giving the most witty dialogue though, are they?"

"Perhaps not the most successful aliens we've seen so far," says Michael. "What are fish-men things doing with guns?"

"Fending off Captain Birdseye?" suggests Will.

"They're a bit Power Rangers on the surface, but look at the detail!" marvels Chris. "The tanks bubble! The gills flex!"

The Hath are also bubbling more than the Doctor's spare hand.

"So, we don't get to hear what they're saying, but Martha understands? Right..." says Michael, raising an eyebrow.

"I'm guessing the TARDIS translation circuits don't do bubbles," says Emma. "Good to see Martha's medical training kicking in, though – especially considering we saw the soldier side of her last time," she adds, as Martha helps one of her captors with a shoulder injury, gaining their trust in the process.

Back on the other side of the blocked tunnel, Donna gets to know the Doctor's new offspring.

"Donna's on form this week," says Michael. "Lots of banter with the Doctor about the CSA. She is a gift to writers."

"'Generated anomaly' is meaningless technobabble," tuts Will, as the Doctor tries to wriggle out of his parental responsibility.

Meaningless it may be, but it does provide Donna with the inspiration to name the newcomer – Jenny.

"The Doctor's trying to roll back the whole daughter thing almost as quickly as he came out with it," says Will. "Almost as if it was only there to tease the audience."

As Cline leads the Doctor to meet his commanding officer, General Cobb, he reveals that they're on the planet Messaline. Or "what's left of it."

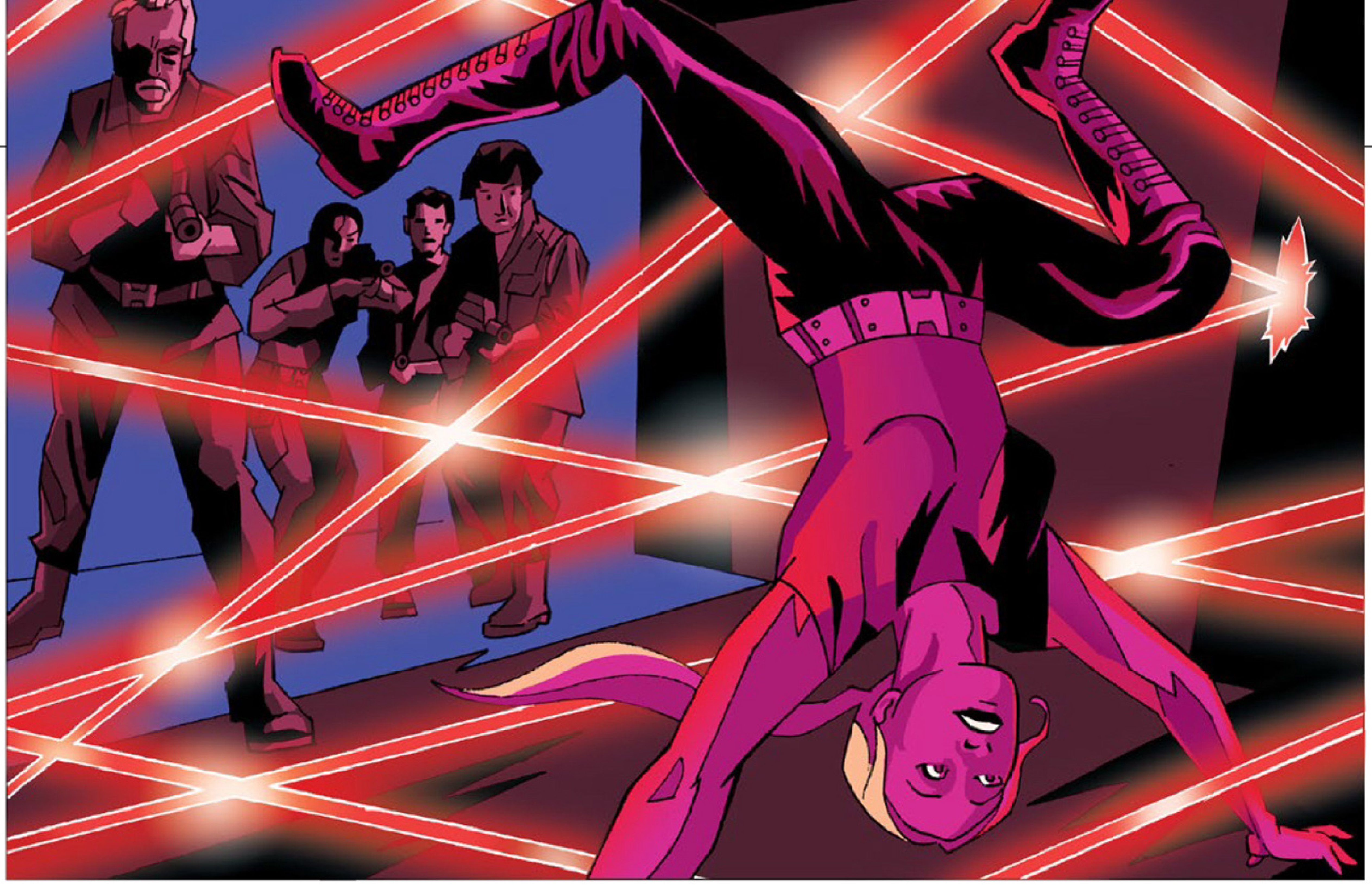
"What on earth is General Cobb's accent?" wonders Will.

The General explains that Humans and Hath colonised Messaline together, but things had gone wrong, and the machines that were once used to produce colonists were now churning out generation after generation of soldiers for the endless battle between the two races.

"It's very *Brave New World*, having people being birthed into specific roles," says Emma. "Being born to fight, born to die. Jenny has no free will – she calls it inheritance, but she was born indoctrinated."

Chris agrees: "Georgia's performance really sells the near-complacency of the clones and their depressing cycle."

NT SURPRISE



"Georgia really sells the near-complacency of the clones and their depressing cycle." – CHRIS

Cline: too young to fight, surely?

"I feel a bit sorry for Freema, stuck there with the Hath bubbling away at her," says Michael, as Martha's piscine pals crowd round a map of the underground complex. General Cobb has a similar map.

"These alternating scenes work quite well, but Martha's side is rather lacking witty repartee," says Will. "Although the Hath are more watchable than General Cobb."

Cobb is trying to reach the Source – the life-giving breath of the Great One, handily caught and preserved, and apparently just perfect for winning wars with Haths.

"Love, love, love the 'creation myth'," says Will. "And the extra to the left when the Doctor finds the other level of the map. He's acting his socks off!" he cheers.

The other level is also now visible to Martha, and both sides are convinced they can use this new information to get to the Source and...

"There's a lot of talk in this episode. I'm kind of drifting off a bit," says Michael. Oh, do keep up!

"Now they've been locked up in a cell," says Emma.

"That's really old school!" adds Michael.

"You can see a sliver of the Doctor's rebellious spark in Jenny," says Chris.

Will agrees. "And it gives us a strong moment, at last" he says. "The Doctor trying to keep Jenny on the straight and narrow. Nice interplay between the characters."

After a quick catch-up with Martha on the phone, the Doctor realises he's set both sides marching off to find the Source – and each other. Jenny has a plan to deal with Cline, who's standing guard, and spring them from their cell, but the Doctor refuses to accept her until Donna uses his stethoscope to force him to face facts.

"Oh, she's got two hearts! She's a little bit Time Lord! You Are Not Alone!" says Chris, delighted.

"The Doctor's looking through the rosiest of rose tinted specs with regards to the Time Lords," says Emma. "He has to accept Jenny – he was willing to make peace with the Master of all people, just so he wouldn't be the last."

The Doctor looks like he might be thawing slightly, but there's still a guard to be distracted.

"Jenny's not a little girl anymore, Professor," says Michael, as she sidles up to their captor.

"Interesting to see her seducing the other soldier, despite their whole life being about fighting and dying, supposedly," says Chris. "I would've loved to see Donna try her 'womanly wiles' out on the other guard, though."

Sadly this does not prove necessary.

"I like the clockwork mouse. Very Doctorish," says Michael of the alternative technique. Jenny makes sure there's no doubt about how distracted the guard is by lamping him one, which doesn't impress her dear old dad at all.

Meanwhile, Martha has ignored the Doctor's instructions to stay where she is and headed off to find her friends, accompanied by Hath pal, Peck.

"My admiration for Freema is going up," says Michael. "She's stuck in Plot B with a big stupid fish thing and she's doing everything she can to sell it to us," he marvels.

"I've not been all that interested in Martha's side of the story," says Emma, "she just seems to have been plonked out of the way."

"'You're the most anomalous bloke I ever met.' There's some gems in this dialogue," says Will, as Donna tries again to convince the Doctor that he has more in common with Jenny than he thinks.

Their progress is then further hindered as, with Cobb and his men in hot pursuit, they find their path blocked by a tunnel full of deadly lasers.

"Strange choice of cartoony music there when they tested the lasers," says Chris. "That really took me out of the jeopardy."

Michael is also unconvinced when Jenny flips her way through the beams to safety: "I can see what the scene is supposed to be, showing that she's not just a soldier, but it looks a bit ridiculous," he moans. "There are too many beams for Jenny's skills to actually make sense."

Will disagrees: "Jenny's gymnastics are great," he says. "Good to see the Doctor finally warm to her."

"Why did the original people bother with a laser tunnel at all, though?" asks Emma. "Why not just a strong door? In fact, why did they even block off the original sections at all?" Oh, so many QUESTIONS!

Martha, meanwhile, has made her way to the planet's surface, where she stumbles into another contrived obstacle.

"There's not much real plot in this story, is there?" sighs Will.

"Again, Freema is selling Martha's genuine fear in a ridiculous scene where some man in a rubber fish mask, who we know nothing about, risks his life to save hers. Hats off to her," says Michael.

Jenny and Donna are bonding. "'Terrifying, brilliant and funny all at the same time'. Donna knows what *Doctor Who* is about," says Michael. "Shame this episode doesn't seem to."

Even the Doctor seems to have accepted her, at last. For Will, though, this doesn't bode well. "Whenever the Doctor promises to take someone with him partway through the story, it's never a good sign," he warns. "Let's not forget poor Lynda with a Y. And Astrid Peth." ►

“How many leaving scenes is Martha going to have? Even the Doctor has noticed!” – MICHAEL

◄ Clever Donna has noticed something else the Doctor has completely missed – there are numbers on all the walls, and there's a pattern.

“That's the beauty of the companion,” says Chris, “making sure the Doctor, in all his passion and excitement, doesn't miss the little things that can ultimately prove to be important.”

What she's noticed is extremely clever and complicated, and frankly we're too near to the end of the page to be able to explain it fully, but rest assured it is quite brilliant, and leads the Doctor to realise that the numbers refer to the completion dates for each section of the complex, and that the colonists only started building the thing a week ago. Oh, and the Source isn't in a temple, it's in the original spaceship they landed on Messaline in.

The Team pour scorn on the Cobb.

“The seven-day war thing is quite a nice twist,” says Will. “It doesn't really change anything though, does it?” he asks.

“If it's been a week, though, how old is General Cobb supposed to be?” points out Michael. “Bad casting. If he was young, then it would make sense.”

“EXACTLY!” fumes Emma. “Glad I'm not the only one who noticed. It's cheating.”

The Doctor realises that the Source – the Breath of Life – is actually the terraforming device designed to enable the habitation of the planet, and it's just sitting, waiting to be activated. The Doctor cheerfully smashes the Source, releasing the terraforming gasses and kick-starting the new ecosystem.

Witnessing all this is a bit much for Cobb, who moves to shoot the Doctor. Jenny realises just in time, and pushes her dad out of the way.

“Oh Cobb, you idiot,” yells Chris. “You irrational idiot. There was literally no need for that at all.”

Will is disappointed: “Jenny's shooting feels a bit perfunctory. It's contrived to give us an emotional hit that would otherwise be missing.”

“What makes this all the more tragic is how this scene almost mirrors the Master's death from the last series exactly,” adds Chris, “even down to how the Doctor is cradling Jenny.”

“Once more he's losing the last chance at connecting with his race,” says Michael. “And now – oh damn, he's got a gun!” He sighs. “I'm a bit bored by this, to be honest. We know that the Doctor isn't going to shoot Cobb.” And indeed he doesn't.

“And there it is – all 900 years on that face, right there as he looks over Jenny's body,” says Chris. “That is a man who has been through far too much. But he keeps going.”

One mystery remains – why did the TARDIS bring them to Messaline in the first place?

“So, it wanted to find Jenny,” says Michael, slightly baffled. “Let's hope it doesn't start getting nostalgic for Dodo or Victoria.”

Will is also unimpressed: “What a silly reason for the TARDIS to have taken them there. Can't it just arrive?”

“Farewell, Martha! You were the noblest Marthan of them all,” says Will, as the Doctor bids yet another fond farewell to his friend.

“How many leaving scenes is Martha going to have?” wonders Michael. “Even the Doctor has noticed.”

Back on Messaline, something ENTIRELY UNEXPECTED has happened. “Jenny's alive!” yells Chris. “She sort-of regenerated!”

The team all look relieved.

“I kind of wish Jenny had regenerated into a body the Doctor hadn't seen, though,” says Emma. “That would have made for an excellent story arc.”

“I'm glad Jenny survived, but it's typical that this story can't really make up its mind about what it wants,” says Michael. “It just felt sort of flat for me, and having Martha around didn't really mean anything. Like when she was in *Torchwood*.”

Emma is more forgiving: “Misdirection was used well to give the time-scale revelation emphasis, but there are still a couple of little cheats that rankle with me, like Cobb's age,” she says. “I can overlook that though, when taking into account the greater concept of redundant ideology and the misinterpretation of inherited mythology. Great little story told with a wink and a nudge,” she adds, with a wink and a nudge.

“A pretty fun episode that dealt with a lot of heavy themes, but I feel they were softened a bit by the lack of scenery and visual spectacle,” says Chris. “Not that there weren't some amazing designs here, but a grand plot usually needs a shiny coat to show it off. Still, I enjoyed it.”

Will has mixed feelings. “The regulars were on form and Georgia Moffett was spot-on as Jenny,” he says, “but none of them could rescue this episode. It's a long time since I've found *Doctor Who* so utterly unengaging.” DWM

AND YOU SAID...

BARRY SMITH, VIA EMAIL:
It's been so long since we've seen the old ‘distract the guard and escape’ scene in *Doctor Who* that its appearance here comes as a nostalgic treat.

BLAINE COUGHLAN, VIA EMAIL:
Martha and Peck fall foul of a full fall into a foul pool. Full marks to Paul Kasey and Freema Agyeman as this whole sequence looks utterly horrific to record; they must have both been absolutely perishing.

Jenny: flipping great.

CRAIG RICHARD, VIA EMAIL:
It's shocking to see to Doctor so angry that he's tempted to shoot Cobb dead. And remembering how the last of the Time Lords dealt with the Family of Blood, there's a real sense that he might do it.

KIM PARKER, VIA EMAIL:
Thank goodness Jenny is alive and well by the end of the episode. A sequel – or even a spin-off series – *has* to happen at some point, surely?

KAREN SAMWAYS, VIA EMAIL:
I loved how this episode started off the life, family and future for David Tennant and Georgia Moffett. My favourite celebrity couple ever!

SARAH BRAND, VIA EMAIL:
The story has many flaws, but it's worth watching for Georgia Moffett as Jenny. She's just so damn sexy!

In issue 475, the Time Team will be watching *The Unicorn and the Wasp*, and then in issue 476 they'll be moving onto the two-part story *Silence in the Library/ Forest of the Dead*. Email your thoughts on these episodes to *dwm@panini.co.uk* or send them to the postal address on page 9.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,717

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 236

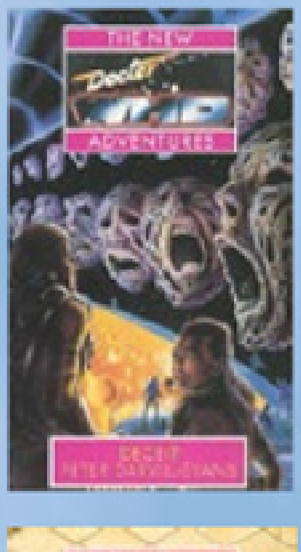
ONE OR MORE REGULARS INCARCERATED.... 286

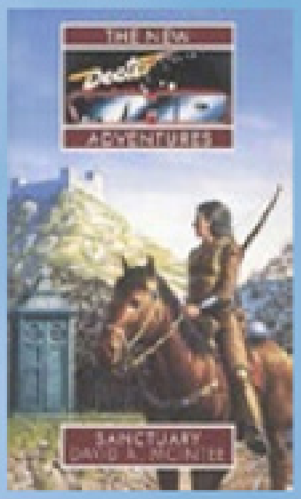
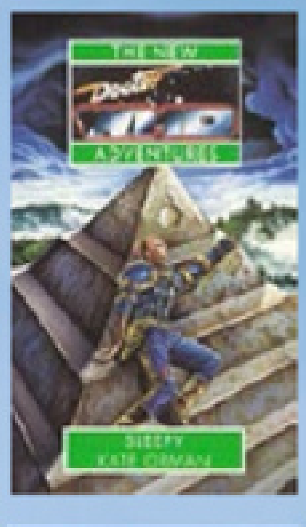
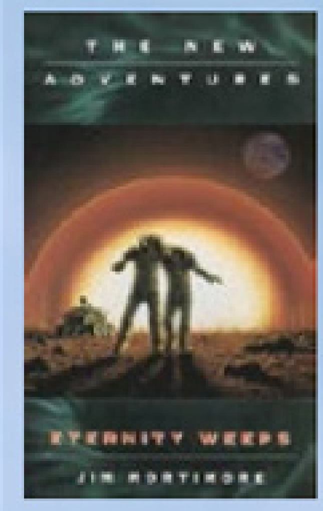
WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

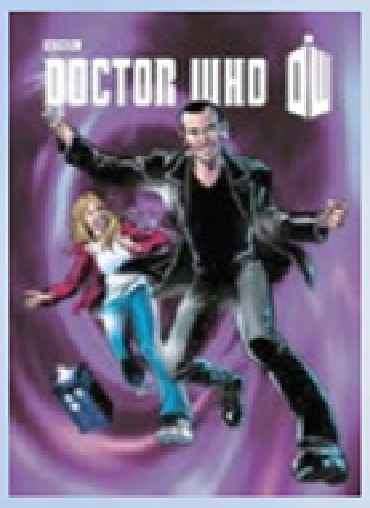
New Adventures - All New



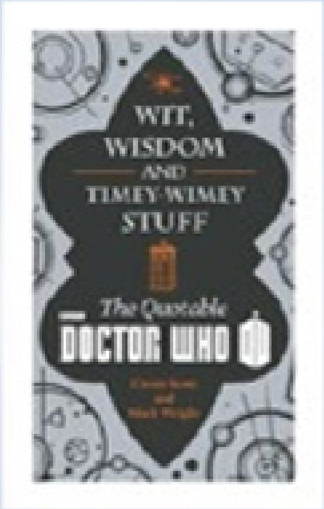




All-Consuming Fire	£15.00
Birthright	£8.00
Blood Harvest	£8.00
Blood Heat	£10.00
Cats Cradle: Witch Mark	£8.00
Conundrum	£8.00
Death and Diplomacy	£10.00
Deceit	£8.00
Dimension Riders	£8.00
Eternity Weeps	£15.00
Falls the Shadow	£8.00
First Frontier	£8.00
Highest Science	£10.00
Human Nature	£12.00
Iceberg	£8.00
Infinite Requiem	£8.00
Left-Handed Hummingbird	£8.00
Legacy	£10.00
Love and War	£10.00
Lucifer Rising	£8.00
Nightshade	£6.00
No Future	£8.00
Original Sin	£8.00
Parasite	£8.00
Pit	£8.00
Return of the Living Dad	£8.00
St Anthony's Fire	£8.00
Sanctuary	£8.00
Set Piece	£8.00
Shadowmind	£8.00
Shakedown	£10.00
Sky Pirates!	£8.00
Sleepy	£9.00
Strange England	£8.00
Theatre of War	£8.00
Tragedy Day	£8.00
Transit	£10.00
Warchild	£9.00
Warlock	£8.00
White Darkness	£8.00
Zamper	£8.00

p&p: 1 = £3. Extras = 50p extra

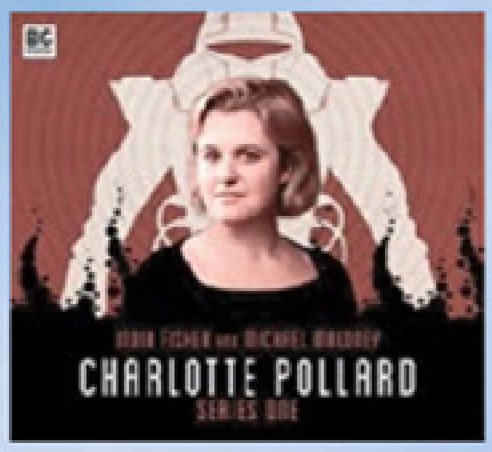


Cruel Sea
Graphic Novel
£13.99 +
£4.50 p&p



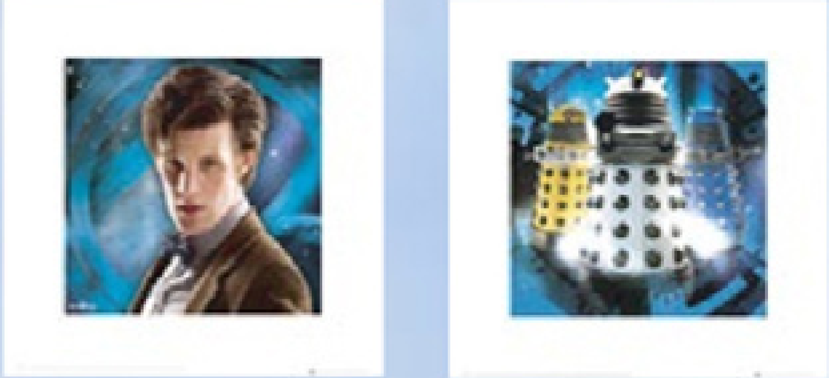
Wit, Wisdom &
Timey-Wimey Stuff
Hardback
£12.99 + £3 p&p

Charlotte Pollard
4 Story
CD Boxset
£30 +
£3.50 p&p



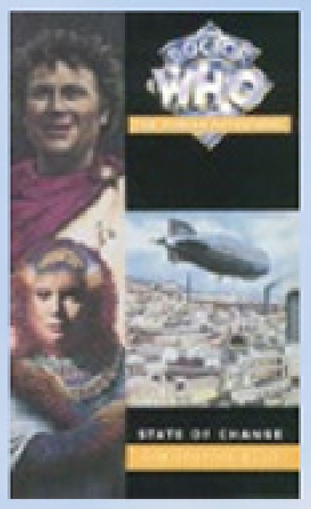
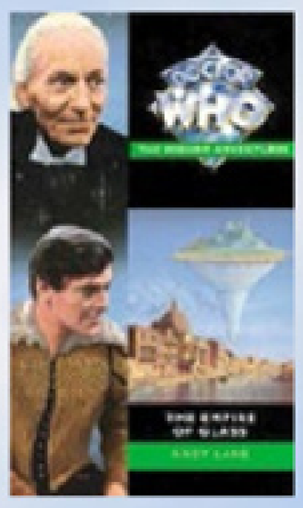
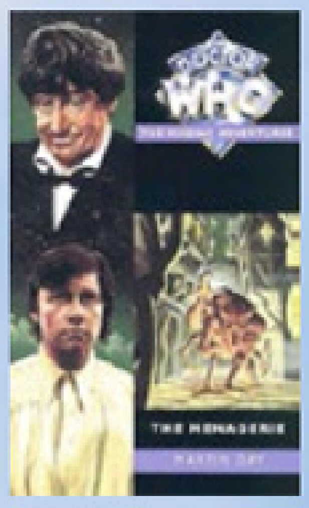
Victory of the Daleks Set
5" Winston Churchill & Dalek Ironside Figures
£24.99 + £3.50 p&p

Sontaran Experiment Set
5" Doctor & Styre Figures with Sontaran Ship
£39.99 + £5 p&p



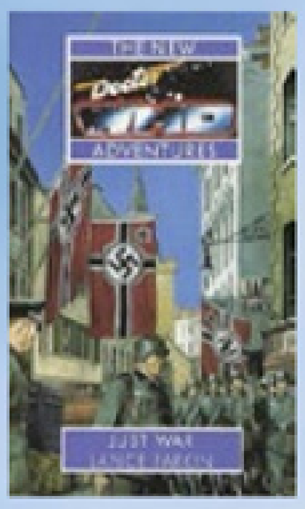
Art Prints
Daleks or Doctor (40 cm sq)
£6.99 + £3.50 p&p each

Missing Adventures - All New

Dancing the Code	£20.00
Empire of Glass	£8.00
English Way of Death	£15.00
Evolution	£8.00
Eye of the Giant	£8.00
Ghosts of N-Space	£8.00
Goth Opera	£8.00
Man in the Velvet Mask	£15.00
Managra	£8.00
Menagerie	£8.00
Plotters	£8.00
Romance of Crime	£12.00
Sands of Time	£15.00
Sorcerer's Apprentice	£8.00
State of Change	£8.00
System Shock	£8.00
Time of Your Life	£8.00
Twilight of the Gods	£8.00
Venusian Lullaby	£10.00
Decalog	£4.99
Declaog 4	£4.99

Limited Numbers - Near Mint or better



New Adventures	
Death of Art	£25
Damaged Goods	£25
Just War	£42
Room with no Doors	£18
Missing Adventures	
Burning Heart	£45
Crystal Bucephalus	£12
Device of Death	£40
Downtime	£40
Lords of the Storm	£22

p&p: 1 = £3. Extras = 50p each

8" Yellow or Orange Talking Dalek Plush
£14.99 +
£3.50 p&p each

Prop Replica
Gallifreyan
Coasters
4 Designs.
£49.99 + £6 p&p

Prop Replica
Gallifreyan
Paperweight
£39.99 + £6 p&p

Character Building
Eleven Doctors Set
New Version
£19.99 + £3.50 p&p

Heat Reveal Mug
£14.99 + £3.50 p&p

Screwdriver Torch
£6.99 + £2 p&p

Flesh Bowl
Figure Creator
Make your own
Flesh People
£19.99 + £5 p&p

Prices correct at time of going to press. Postage is for the UK Only. Trade enquries also welcome. Send SAE for Catalogue.

THE VOTES ARE IN!

Opinions on the good and the bad of *Doctor Who* are frequently divided, even within just one family...

BY **JACQUELINE RAYNER**

Our *Who*-watch has reached *Underworld*. The **Doctor Who Magazine** poll results are still being compiled as I write, but a reliable source tells me that *Underworld* will be in the bottom five. Sadly this comes as no surprise. The one positive thing about watching *Underworld* is that it's so unmemorable that at least I get a few surprises every time I watch it, unlike those more favoured stories that I practically know off by heart, although some of the surprises are along the lines of 'surely it can't be as bad as I remember it being' only to find out that, in fact, it is.

When I was asked by the editor to make this column relate to the **DWM** poll, it seemed easy. All I had to do was find out what marks the rest of my family would award to various *Doctor Who* stories and try to make some amusing observations regarding this. But instead the process revealed how differently we look at things.

Fan Twin's observations were almost totally polarised – really like or really not like. Anything that featured the word 'Daleks' in its title went in the first column. Historicals, without exception, went in the second column. There were some surprises though – he doesn't like *The Green Death* or *The Ark in Space*, but the frankly uninspiring *Colony in Space* is entered under 'really like'. *The Rescue* – a story I adore – is, it seems, not liked by Fan Twin, but the worse news was that husband revealed he'd only give it four out of ten. *Four out of ten!* And yet I married this man? I did have my suspicions recently when his reaction to the newly discovered *Web of Fear* didn't match mine (definitely up in the high nines for me, only six out of ten for him). That stifling atmosphere of rising terror and claustrophobia and suspicion was, in his eyes, a bit dull. Eeek!

As I understand it, the marriage of Jack Spratt and his wife was extremely successful because they liked different things (in our family this means I get to eat all the nutty ones in a box of chocolates), but it doesn't work in the case of non-consumables and is no help at all with watching *Doctor Who* stories unless it's about sharing out the DVDs after a divorce – which is irrelevant as (a) we plan to love each other forever and (b) they all technically belong to him anyway, apart from, I think, an early edition of *The Five Doctors*. But how can I get over the discovery that he would give only five out of ten to *The Awakening* and seven out of ten to *Survial*?

Thinking I knew a place where our opinions would definitely coincide, I asked what mark he'd award *Love & Monsters*. "Nine out of ten," he said. Nine out of ten? *Nine* out of ten?! NINE out of ten?!!! I queried in the manner of the Sixth Doctor, knowing this to be a story that he has raved about on many, many occasions. "Well, only *City of Death* can have a ten," he told me.

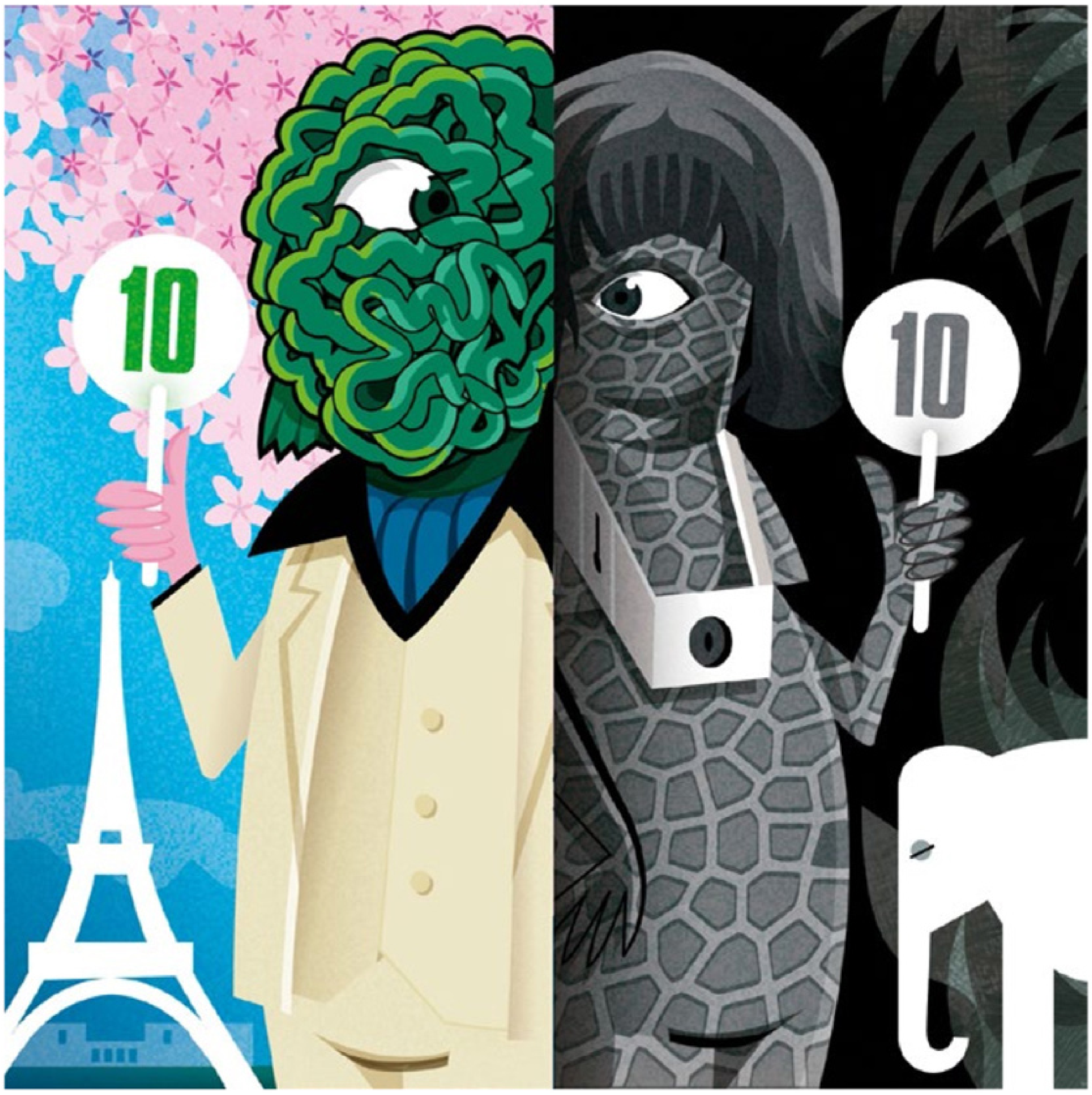


ILLUSTRATION: **BEN MORRIS**

'I had been liberally sprinkling ten out of tens all over the place. But I hadn't given *any* one out of tens – not even to *Underworld*.'

Interesting. I had been liberally sprinkling ten out of tens all over the place. But I hadn't given any one out of tens, not even to *Underworld*, while he had no compunction about awarding it the lowest mark possible. For me, *Underworld* is badly made and extremely dull, but it's not actually offensive. For him, badly made and extremely dull *is* offensive.

I have – I may have mentioned this before – an obsession with certain Hartnell stories that probably borders on the worrying. To my horror, husband awarded *Mission to the Unknown* a five, while *The Daleks' Master Plan* and *The Ark* only fared a tiny bit better with six! How could that be? Except... although I could write pages on how brilliant those stories are, I also have to admit that they can be, in places, a tiny bit rubbish. So can I really give ten out of ten to both *City of Death* (perfection) and *The Ark* (silly monsters who plan genocide but whose actual worst acts are to smash a vase menacingly and keep their prisoners in a Security Kitchen)? What is needed is the system advocated by friends of mine called Favourite and Best, where one can distinguish between things that are both perfect and adored or merely adored. *The Ark* may be my favourite, but sadly I have to conclude it isn't the best.

What did we learn from this experience? Children tend to have polarised opinions, husband and I disagree about some stories, but then I know we generally more or less agree about most of them, and where we don't it gives us something to talk about, so... um. Probably the most surprising thing I learned was how much Non-Fan Twin, being Not A Fan and all, loves *The Pandorica Opens*. At the end of the day, differing opinions aside, all that matters is that husband and twins are, as Lola of *Charlie and Lola* would have it, both my favourite and my best. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

> ‘*Moonflesh* is inspired by the ideas of cosmic terrors that dwarf humankind...’

Moonflesh

AUDIO DRAMA Big Finish
WRITTEN BY Mark Morris
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Tim Bentinck (Nathaniel Whitlock), Rosanna Miles (Phoebe Whitlock), John Banks (Silver Crow), Francesca Hunt (Hannah Bartholemew), Hugh Fraser (Edwin Tremayne), Geoffrey Breton (Hector Tremayne)
RRP £14.99 (CD), £12.99 (download)

Perhaps there’s something about the Merchant Ivory look of the Fifth Doctor that lends itself to tales of Empire and aristocracy. *Black Orchid* did it on television back in 1982, and the audios have been in on the act with *The Emerald Tiger* and now *Moonflesh*.

The Doctor and Nyssa arrive at the country estate of Nathaniel Whitlock, a big game hunter fallen on hard times who’s gathered together a dubious collection of the great and the good to hunt imported animals, to fund his next expedition. Unluckily for Whitlock, the Doctor and Nyssa aren’t his only gate-crashers from outer space: something sinister and deadly is loose in the grounds.

After the first episode, you could be forgiven for thinking that *Moonflesh* is going to turn into a country house murder mystery in the same vein as *Black Orchid*. The characters are all there: Whitlock and his daughter Phoebe; the overbearing Edwin Tremayne (played by *Poirot*’s Hugh Fraser, which only fuelled my suspicions) and his fey son Hector; the bluff Ms Hannah Bartholemew and mysterious Native American Silver Crow (like *Black Orchid*’s Latoni, a ‘prize’ from a previous expedition).

That assumption would be wrong. Despite the evidence – screams in the night, shady pasts, the mysterious Moonflesh jewel itself – *Moonflesh* instead metamorphoses into something far stranger, with Mark Morris delivering a script inspired by the idea of cosmic terrors that dwarf humankind.

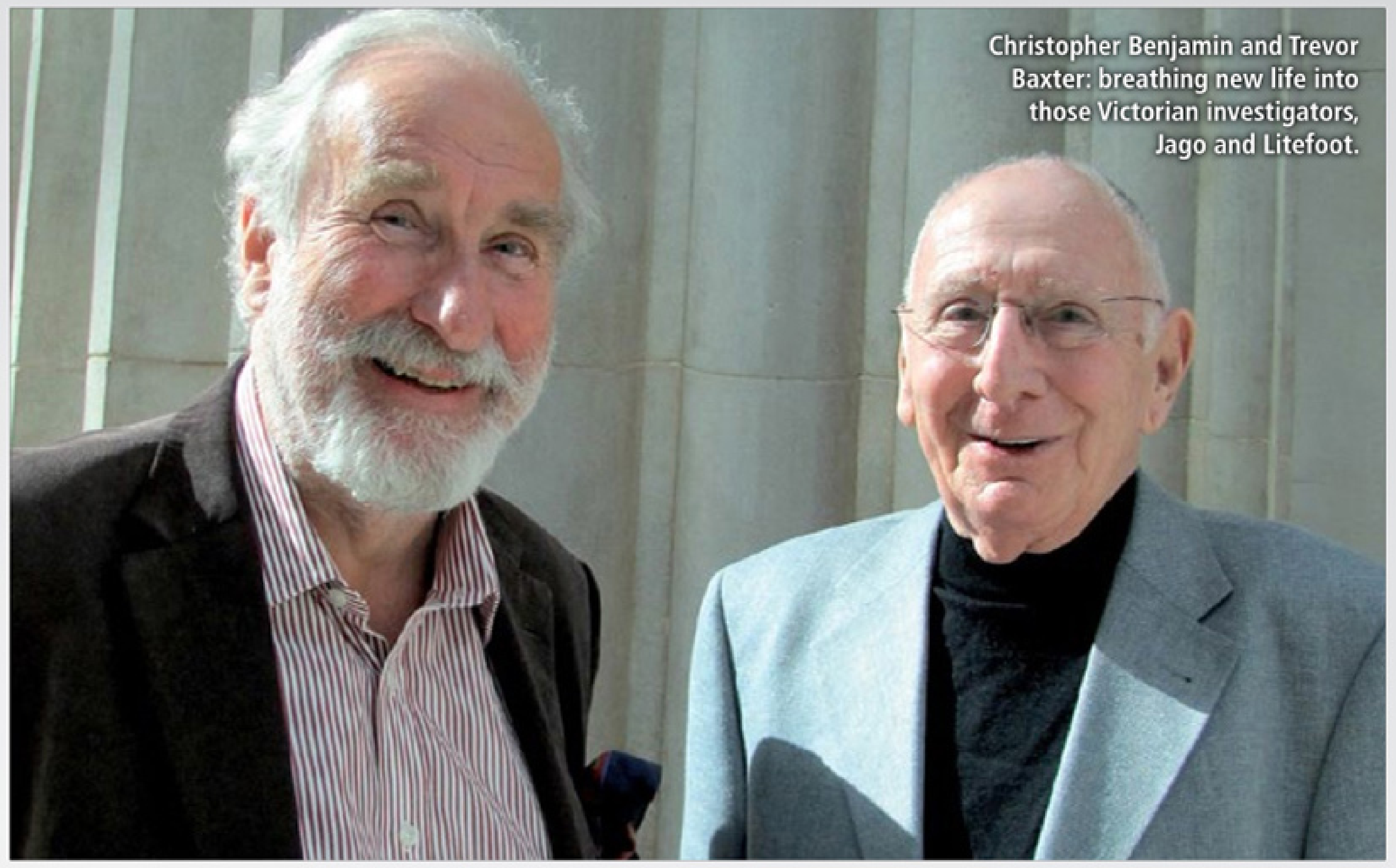
It also throws in a battle of the sexes – Ms Bartholemew takes Phoebe under her wing to challenge Whitlock and Tremayne’s assumption that women are to be controlled or protected. Bartholemew is the most interesting character in the play – initially a comical take on an Edwardian suffragist, but quickly reveals hidden depths. Francesca Hunt’s performance is magnificent.

Morris throws ideas against the wall, in the hope that some of them might stick. So we have a critique of old fashioned views of masculinity – Tremayne senior thinks his son needs to be “made a man of”, but his ideas of what constitutes manhood and Hector’s are very different. Then a critique of the assumption that the British are civilised and Silver Crow is a savage, and the true meaning of bravery.

Making an obvious point that ‘chauvinism is bad’, *Moonflesh* tries to be about so many things that it ends up being about nothing at all, despite several elements that work well. **MATT MICHAEL**

Jago & Litefoot - Series 7

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris, James Goss, Simon Barnard & Paul Morris, and Justin Richards
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Sergeant Quick), Lisa Bowerman (Ellie), Louise Jameson (Leela) Adrian Rawlins (Inspector Abberline), Steven Miller (Arthur Conan Doyle/Soldier)
RRP £35.00 (CD box), £30.00 (download)


Christopher Benjamin and Trevor Baxter: breathing new life into those Victorian investigators, Jago and Litefoot.

The seventh series of Big Finish's best range sees our derring-doing duo as fearful felonious fugitives from robust royal retribution. The year is 1894, and hurrying through the fogbound, gaslit streets of Victorian London, theatrical impresario Henry Gordon Jago and police pathologist Professor George Litefoot hear from old friends Sgt Quick of the Metropolitan Police and barmaid Ellie Higson of the Red Tavern. Quick has news of a seventh mutilated corpse found in the back streets of the East End, while Ellie has disguises and a hide-out address: 221B Baker Street…

This box set comprises four plays, beginning with *The Monstrous Menagerie* by Jonathan Morris. Taking the Holmesian backdrop to Jago and Litefoot's latest adventures to heart, Morris has the pair meet up with Arthur Conan Doyle who, like most of his fellow Scots (at least according to *Doctor Who*) is bad tempered and bossy. Doyle has turned up at Baker Street to collect post addressed to Sherlock Holmes – very much a fictional character, and one whom Doyle is heartily sick of, which is why he killed him off the previous year.

'There's a breathless final showdown in which the regulars all get a chance to shine.'

In an amusing reflection of the questions Moffat and Gatiss (now *there's* an idea for a series) had to endure after their own Reichenbach episode of *Sherlock*, Doyle is continually pestered by fans theorising how Holmes could have survived his death plunge. He is adamant that there will be no further Holmes stories. But an adventure involving a man called Baskerville, glowing green dogs and dinosaurs might convince him otherwise.

Reflecting on the enduring power of stories, that one of us gets to choose how he will be remembered, and the fact that dinosaurs will always be the best monsters, Morris' opening story is a superbly fast and funny introduction to the box set. Given how much of the play rides on us warming to the initially prickly Doyle, Steven Miller does a fantastic job standing in for Quick and Ellie to play the straight man to both Baxter and Benjamin.

The story continues in *The Night of 1,000 Stars* by James Goss, which reunites Louise Jameson as Leela with Jago, Litefoot and Ellie. Leela has returned to Victorian England on the trail of a creature that feeds on regret, loneliness and a sense of failure, and which manifests itself by displaying a photograph of the person of whom the viewer has the saddest memories.

It's a clever hook for a story that swaps the first play's sense of madcap adventure for more sober introspection, and a chance to delve deeper into the backstories of our leads. We learn about the patient Litefoot lost on the operating table – the accident that means he's now more comfortable operating on the dead than the living. We discover Jago's secret self-awareness of his own ageing lechery and the terrible thing he did as a result. And we find out that there is more to both Ellie and Leela than we knew before.

With a monster ideally suited to the confines of audio, and a story that shines a light on the leads to reveal their flaws as well as their virtues, *The Night of 1,000 Stars* is at the heart of the box set.

Hearts play an equally important role in the next story, *Murder at Moorsey Manor* by Simon Barnard and Paul Morris, but that's because they're more likely to be plucked out than broken. Posing as Professor Potter and Dr Lythgoe, Jago and Litefoot inveigle their way into a dinner party attended by fans of Sherlock Holmes. Unfortunately it's merely a pretext for a particularly nasty revenge drama that wouldn't be out of place in one of the *Saw* films.

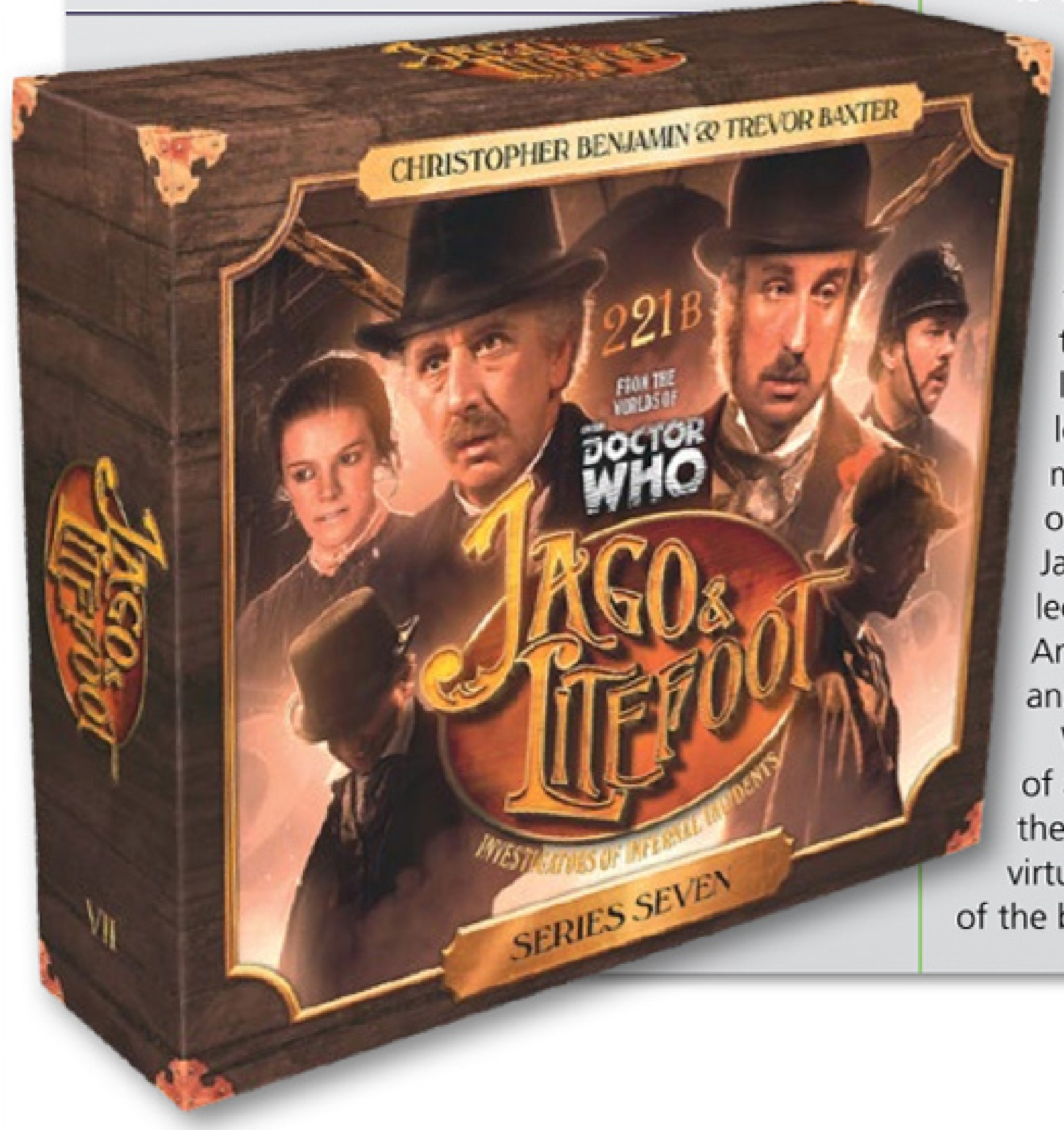
Each time the clock chimes the hour another member of the dinner party will meet a particularly grisly demise: spikes, crushings, dismemberments and fire await the unlucky guests. The play then becomes a literal race against time to discover the dark secret of Moorsey Manor before the clock runs out.

It's another fast-paced, dark-hued adventure, with a neat twist in the tail that leads into the final story, *The Wax Princess* by Justin Richards. Inspector Abberline, formerly of Scotland Yard, requires the help of Jago and Litefoot to track down the escaped Jack the Ripper – who, it turns out, was actually caught and caged in an asylum.

The Ripper has returned to his nefarious nighttime knife play. Abberline is keen to conceal the Ripper's connections to royalty, and by order of the Queen-Empress herself is on the killer's trail leading to a breathless final showdown in which all the regulars – including Ellie and Quick – get a chance to shine.

Concluding, as every previous *Jago & Litefoot* box set has done, with an unexpected "What the…?!" moment, Series Seven maintains the excellent quality of this range, using the idea of the regulars on the run as a neat way to differentiate this run from previous years. What's particularly impressive is the way that the writers and director Lisa Bowerman ensure that there is exactly the right balance between Benjamin and Baxter's delicious interplay, and partnering them with new characters so the listener doesn't feel short-changed and keeps getting new perspectives on the leads.

"Authors have to be praised all the time," cautions Jago in the first play – and both Morrises, Goss, Barnard and Richards certainly deserve a lot of it. Series Seven is a triumph for all involved. **MATT MICHAEL**



The Evil One

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Geoffrey Beevers (The Master), Michael Keating (Calvert), Gareth Armstrong (Arthley), Nicholas Briggs (The Salonu)
RRP £10.99 (CD), £8.99 (download)

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE EVIL ONE
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MICHAEL KEATING WITH GEOFFREY BEEVERS AS THE MASTER
FULL CAST AUDIO DRAMA

Ask a *Doctor Who* fan (or perhaps one of the crew who worked on Season 15 in 1977) who 'the Evil One' is, and you'll discover it's the Fourth Doctor – or at least, the Fourth Doctor filtered through an insane supercomputer on the planet of the Sevateem, where the Doctor first met Leela. It's a name they have long forgotten, but is about to come back to haunt them.

In fact, the Evil One in this story is the Master: the Moriarty to the Doctor's Holmes. The problem with that idea is that Moriarty really is Holmes' ultimate enemy. He's a criminal genius revealed as the mastermind behind a series of heinous crimes who, in a fateful confrontation, takes Holmes down with him; whereas the Master is more like Wile E Coyote, with an unlikely plan for every situation. Sure, one week he might be enslaving the Earth using humanity's own warped descendants, but the next he's dressing up as a scarecrow to disrupt the first train spotters' convention. On the scale of his villainy, *The Evil One* falls into the latter category. There's something about some gold and the galactic economy, but it's all resolved in the background.

Which means that the real crux of the story is Leela's brainwashing and her attempts to destroy the Doctor. These scenes are well done, and Louise Jameson is perfect at giving us a Leela who's slightly off-kilter, instinctively knowing that something is wrong, but driven to destroy the man she believes killed her father. Again, though, there's a problem: this is a good idea, and Jameson is more than good enough to pull it off – so why confine it to about 20 minutes? There was a chance to explore the idea of how dangerous Leela could be if her killer instincts were unrestrained by the Doctor's morality, and fed by the Master's scattergun wickedness. While not wishing to criticise the story for not being a different play, it does feel like a great idea has been frittered away.

But while the play has some fundamental flaws, what's here is very entertaining. The abandoned spaceship covered in a layer of greasy dust is a great image, and the guest cast are very good – particularly Geoffrey Beevers, whose Master is ideally suited to audio: his words dripping like poison into your ears.

The Evil One also continues this series' focus on exploring Leela's relationship with the Doctor, the unresolved guilt she feels about her father's death, the nightmares she has about the test of the horda and living up to the standards she sets for herself. The final scene between Tom Baker and Louise Jameson is practically justification enough for the play, with Baker in particular making the Doctor sound as though he's grasping for the right, alien words and ideas to comfort his friend. Ending on this high note, *The Evil One* leaves a sweeter aftertaste than perhaps the preceding 45 minutes deserve. **MATT MICHAEL**

The War to End all Wars

AUDIO READING Big Finish
WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Alice Haig
FEATURING The First Doctor, Steven and Dodo
RRP £8.99 (CD), £7.99 (download)

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER PURVES PERFORMS
THE WAR TO END ALL WARS
BY SIMON GUERRIER
THE AUDIO ADVENTURES OF DOCTOR WHO
WITH ALICE HAIG AS SIDA
THE COMPANION CHRONICLES

There's an oft-repeated story that Peter Purves suggested it would be interesting for the Doctor to go back to the planet where Steven Taylor became the unifying king of the warring tribes of Elders and Savages, to discover that Steven had made an utter mess of things.

The War to End All Wars half fulfils Purves' idea. Steven has abdicated his throne and now lives in exile, occasionally receiving visitors. One visitor in particular is keen to understand why he abdicated, and why he didn't leave his throne to one of his daughters.

Steven answers with the story of a planet at war: an endless, horrifying war of trenches, and futile charges across a No Man's Land of mines and mud. A war in which he and Dodo are forced to fight on different sides, stripped of their individuality and left with no hope of survival.

While the parallels to the First World War are obvious here, they are not really the point of *The War to End All Wars*. Rather it's about both why Steven thought he would be a fit king, and why, when the time came, he chose to stand aside. Throwing in half the plot of *King Lear* – Steven had three daughters, only the youngest and dearest (and deadest) of whom could see the truth of his situation – writer Simon Guerrier makes the story intensely personal, a sense that's helped by the intimacy of the *Companion Chronicle* format. Big Finish has been producing plays about Steven Taylor for six years, but this is the one that gets closest to revealing the heart of the character.

Exploring the idea that change can never come from inside a closed system, *The War to End All Wars* is a genuinely thought-provoking play and a fittingly excellent conclusion to the First Doctor *Companion Chronicles*, which have been the one of the strongest runs of *Doctor Who* stories Big Finish has ever produced. This audio finishes on a suitably sequel-hunting cliffhanger that I sincerely hope is explored in one of the forthcoming *Early Adventures*. **MATT MICHAEL**

Salt of the Earth

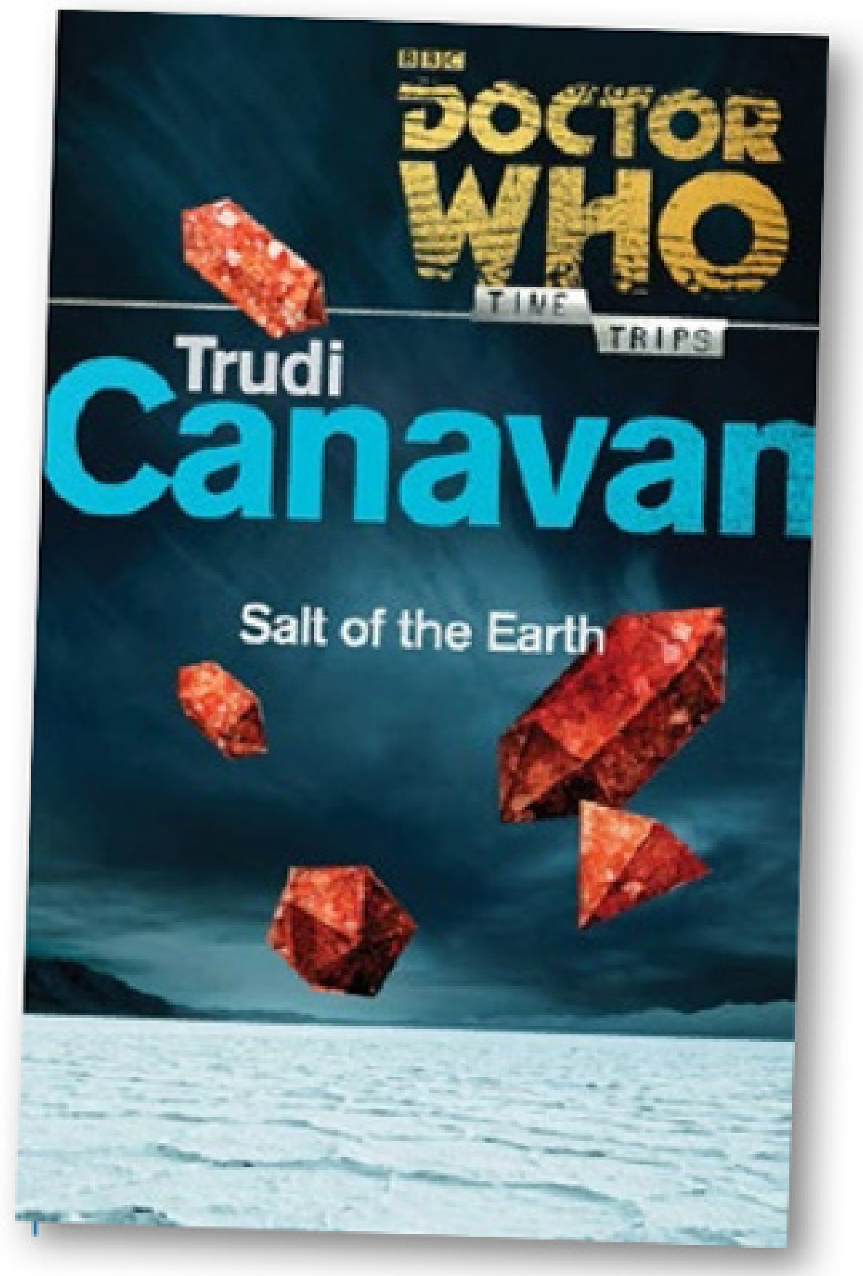
EBOOK BBC Digital
WRITTEN BY Trudi Canavan
FEATURING The Third Doctor and Jo
RRP £1.99 (digital download)

What with authors being able to choose any Doctor they like for the *Time Trips* e-book series, Trudi Canavan was apparently conflicted over which would star in her story, *Salt of the Earth* – with the BBC eventually suggesting that she tackle Jon Pertwee. It's a wise choice, and a refreshing change in tone from the more whimsical Doctors to feature in the series so far.

Set in the Third Doctor's post-exile era, it sees him and an experienced Jo Grant materialise in 2028 Australia, only to be confronted by the sinister goings-on of a salt lake (this being, of course, after aiming for a beach – although they still manage to have fun sailing with blokarts.) For there is "bad salt," you see, and anyone who comes into contact with it turns to salt themselves.

Being the shortest entry of the series, it's a relatively simple story with only two other characters of note: Sunny Williamson, a likeable woman whose main purpose is to ask questions and drive the pair around, and Smithy the dog, who, after witnessing the salty death of his owner, occasionally provides a canine perspective of things. All of which makes it a quick, easy and enjoyable read with no great claims to be a *Doctor Who* epic, but rather the Doctor's idea of a lazy Sunday stroll – with the constraints of the narrative and its abstract antagonist not allowing for much in terms of grand twists and turns. Even its finale, while undoubtedly perilous, is endearingly laid-back.

Where the word count does come in handy, however, is the brevity of the writing. Sharp, direct and delivered with no nonsense, it suits the feel of Pertwee's tenure perfectly. Indeed, despite the story not being for any specific Doctor in the first place, Canavan's characterisation of him, and of Jo Grant, is impressively strong; their relationship believable, the Third Doctor's authoritative, but playful, voice wonderfully evocative. All of which makes it a pleasure to simply be back in their company. Just don't forget to take it all with a pinch of salt. **STEPHEN KELLY**



FRIDAY
6PM-9PM
SATURDAY
9AM - 6PM
SUNDAY
9AM - 6PM

ENTRY TICKETS AVAILABLE
FOR PURCHASE IN ADVANCE
IN OUR ONLINE STORE
(CHECK WEBSITE)
OR ON THE DOOR
ON THE DAY

LONDON FILM & COMIC CON

EARLS COURT 2, OLD BROMPTON ROAD, SW5 9TA.

FRIDAY JULY 11TH - SUNDAY JULY 13TH 2014

EARLY £15
(FROM 9AM SAT & SUN)

STANDARD
(11AM SAT & SUN)
ADULTS £8
CHILDREN £3
(AGED 12 & UNDER)

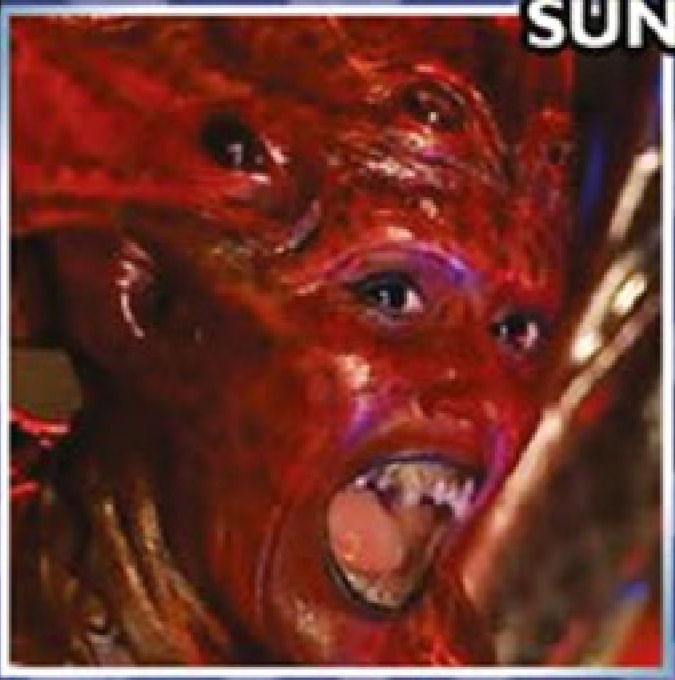
JENNA COLEMAN

PAUL MCGANN

COLIN BAKER

JOHN LEESON

JEMMA REDGRAVE



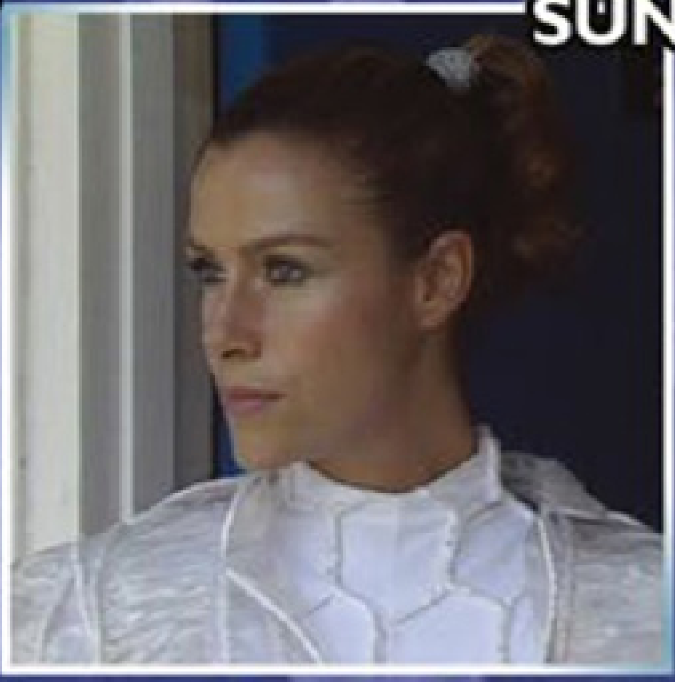
SARAH PARISH

ADJOA ANDOH

SARAH LOUISE MADISON

AIDAN COOK

RUPERT VANSITTART



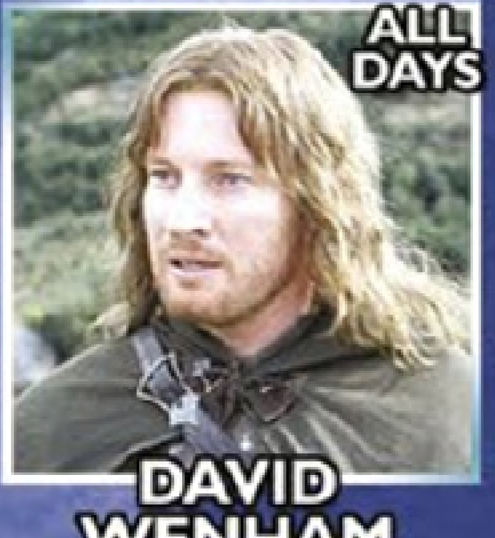
BELINDA MAYNE

DICKEN ASHWORTH

TREVOR MARTIN

STAN LEE

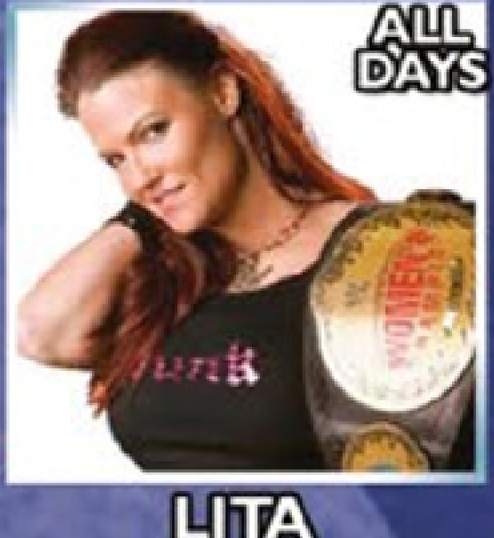
LENA HEADEY



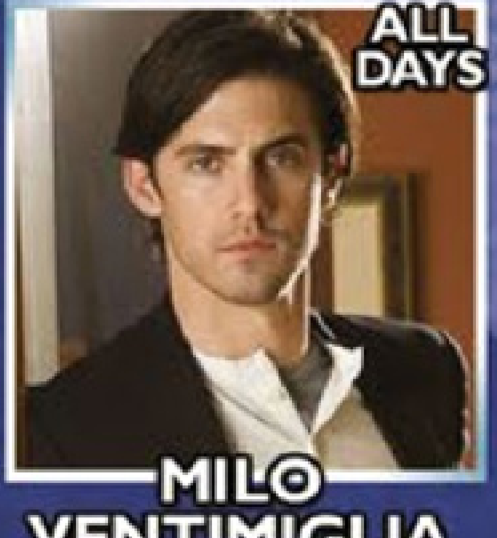
DAVID WENHAM

CASPER VAN DIEN

SUMMER GLAU



LITA



MILO VENTIMIGLIA

For more info please visit our website. For ticket enquiries please email info@collectormania.com. For all other enquiries please email info@showmastersonline.com

WWW.LONDONFILMANDCOMICCON.COM

Guests subject to work commitments. Not all guests attending all days. Guests are charging for autographs.

The Shakespeare Notebooks

BOOK BBC Books
WRITTEN BY by James Goss, Jonathan Morris, Julian Richards, Justin Richards, Matthew Sweet and William Shakespeare
ILLUSTRATED BY Mike Collins
RRP £9.99
RELEASED 12 JUNE

In *City of Death*, the Fourth Doctor claimed to have once given William Shakespeare a helping hand with one of his greatest works. Later, the Tenth Doctor and Martha Jones had a bewitching adventure with the Bard in *The Shakespeare Code*. Is it possible, in timey-wimey fashion, that perhaps other incarnations of the Doctor have had their own encounters with Stratford-upon-Avon's most famous son?

"Academics argue over this one a lot," says writer and editor Justin Richards, "but for myself I think the evidence is very strongly that Shakespeare has met all the Doctor's incarnations. Including some we don't even know about yet!"

These troubling questions – and much more – will be considered in *Doctor Who: The Shakespeare Notebooks*, a new work published by those literary scholars at BBC Books. "It came up in a conversation with one of our US publishing partners," explains Albert DePetrillo, Editorial Director at BBC Books. "We loved the idea of a *Doctor Who*/Shakespeare mash-up, it seemed to have great comic potential. Justin Richards also liked the idea and, as usual, had many sage and brilliant thoughts on how it could work."

"It's very much Albert's great idea," adds Justin, "focused and refined by me, and then brilliantly realised and executed by our team of writers – James Goss, Jonny Morris, Matthew Sweet, Julian Richards, myself. And William."

WHAT'S IT ABOUT?

A work of important academic study drawing from recently discovered archives to show how a Time Lord from Gallifrey influenced the work of William Shakespeare. Possibly.

The Doctor and William Shakespeare seems like a match made in heaven. Justin agrees. "I've said before that I think, in many ways, the Doctor is 'Renaissance Man'. I think what they have in common is the wit and wisdom, the experience and knowledge and breadth of learning, and the ability to articulate a moral argument. There's also, in all the Doctor's incarnations, a love of language and an awareness of the richness and beauty of English."

"*Doctor Who* is all about great storytelling," believes Albert, "so it seemed natural (and huge fun) to pair up the Doctor with one of our greatest storytellers. Justin put it best – *The Shakespeare Notebooks* is a totally unique look into the mind of one of history's most respected figures. And also, William Shakespeare."

BBC
DOCTOR WHO
Doctor Who? That is the question…
The Shakespeare
NOTEBOOKS

Justin outlines what readers can expect from this bold new take on the work of William Shakespeare. "The bulk of the book is taken up with material that Shakespeare himself collected together, once he realised that the Doctor had been influencing his life and his work. But we also have later material – critical commentary, accounts of performances, and so on. In the final analysis it's very much an academic work, so all our authors have some sort of Shakespeare qualification."

The Shakespeare Notebooks features "Mike Collins' [of the **DWM** comic strip fame] genius-type illustrations, complete with gorgeous endpapers," says a clearly proud Albert. "And just wait until you read the original ending to *Romeo and Juliet*!"

Can Justin share any other revelations that might challenge our understanding of the Bard? "You can expect to find out a lot of things you didn't know before, like whose skull Hamlet really found in that grave, and the original inspiration for the faeries of *A Midsummer Night's Dream*, as well as sit in on early discussions about the plot of *Twelfth Night*…"

The Bard of Avon, on stage during the events of *The Shakespeare Code* – just one occasion on which he met the Doctor, apparently…

> **"It just seemed natural to pair the Doctor up with one of our greatest storytellers."**

One question that **DWM** would like to put to both Justin and Albert is on the controversial subject of authorship – who really wrote the plays of William Shakespeare? "We know the Doctor wrote out the first draft of *Hamlet* for Shakespeare as the Bard had strained his wrist writing sonnets… But," says Justin very definitely," I don't think there's any doubt really that the plays were actually written by – shock-horror – William Shakespeare!"

"I couldn't possibly comment…" smiles Albert mischievously.

The Shakespeare Notebooks is a great example of the sheer adaptability of *Doctor Who* publishing – much like the series it is based on.

Albert agrees: "We have been pushing the playful side recently, though *The Shakespeare Notebooks* is our first proper humour title in many years. *Doctor Who* can be very funny, of course, and it's great to have a chance to explore that side of the show in our publishing."

With *Doctor Who*'s success in the modern era as a hugely popular television franchise, is it possible to link back to the works of Shakespeare as the original entertainment brand? Certainly in terms of longevity" considers Justin. "There are older stories and myths and legends that have endured and come down to us, but very few from a single source. There's something about that period of time when Shakespeare was writing that makes it both rich and archaic but also accessible and enduring. This is the same period as we get that beautiful work almost of poetry – whatever you think of the ideas and stories it tells – the King James Bible. Which has to be one of the few good things, alongside *Doctor Who*, to have been created by committee!

"Shakespeare wrote for the mass media of his day, and he was a writer by profession. I think today he'd certainly be working in television. And *Doctor Who* with its blend of comedy, tragedy, romance, fantasy, horror and drama and its knack of making keen observations about contemporary society through the distorting glass of science fiction would be exactly his sort of show."

With *Doctor Who: The Shakespeare Notebooks* being a fun, playful look at the commonality between two men who have a huge amount to say for themselves, how on earth were enough pages found to house such an important work? "We could have had it double the size or more," says Justin, caught between his roles as editor and author (Author! Author!). "There's a lot that got trimmed out, or that we just didn't have time to do. I think ultimately it was the schedule that dictated when to stop having fun rather than the amount of potential material. Maybe we'll get *The Shakespeare Notebooks* Volume Two in a few years!" **MARK WRIGHT**

BUY IT BECAUSE… It's a unique and very funny journey into history devoted to how a Time Lord (may have) inspired the greatest writer who ever lived!

COMING SOON...

Masquerade

DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
MASQUERADE
BY STEPHEN COLE
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING REBECCA NIGHT VICTORIA HAMILTON
FULL CAST AUDIO DRAMA

ADUIO DRAMA Big Finish
WRITTEN BY Stephen Cole
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Rebecca Night (Helene), Victoria Hamilton (Marquise De Rimdelle)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 JUNE

WHAT'S IT ABOUT?

France, the year 1770: by special invitation, the famous 'Doctor' arrives at the lonely estate of the lovely Marquise De Rimdelle. In the cellar, a man prophecises that the Steamroller Man is coming to smash the place down...

During the development of 2010 audio *The Whispering Forest*, script editor Alan Barnes ran an idea past writer Stephen Cole. "He made the suggestion 'What about a *Dangerous Liaisons*-type story?', and I thought, 'Oh wow, that'd be good fun'," Stephen recalls.

The result four years later is *Masquerade*, which takes the Fifth Doctor and Nyssa to eighteenth-century France – but *Dangerous Liaisons* is just its starting point. "In true *Doctor Who* style you very swiftly subvert that, or add in elements that are very different, like the Steamroller Man. The *Dangerous Liaisons* thing gives you an image, and then you set about fairly steadily demolishing that impression and replacing it with something else..."

The Steamroller Man, Stephen explains, is "sort of a cross between Ivor the Engine and Sparky the Magic Piano, poured into a lunatic asylum and scraped off the walls. It's the mystery of what this force is that's bearing in on them. I think there's always something nicely sinister about a creature we don't understand speaking in childish verse. It's a very thin line between the innocent and the macabre, I think – you can twist things very quickly to interesting effect. If you're going to borrow from something quite complex like *Dangerous Liaisons*, and you're going to put something against it, do a childlike force!

"As well as the Steamroller Man, there's a man in the background, locked away, screaming out. So it's like you've got the madman in the attic, a deranged cyborg tearing around the place, a courtly world, and the Doctor trying to make sense of everything while the danger mounts all around him. It can be interesting taking some quite wild elements and putting them in, whilst still keeping it a fairly traditional *Doctor Who* story, true to its era.

"While the Fourth Doctor's era will always be mine, the Fifth was when I was becoming aware of it as a TV show, so it was quite a pivotal time in my appreciation of it. So it's always nice to go back to that, and write words for Nyssa and the Doctor. The characters care for each other, very clearly. It's a very straightforward relationship, and that allows you to get on with the storytelling."
DAN TOSTEVIN

BUY IT BECAUSE... It weaves together disparate elements into a something quite unlike any other *Doctor Who* story...

> **"I think there's something sinister about a creature speaking in childish verse."**

Destroy the Infinite

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), David Sibley (The Eminence), Michael Fenton-Stevens (Moorson), Clive Mantle (Tillegat/Lieutenant Treeves)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 JUNE

Last year, Big Finish introduced a new enemy to the world of audio *Doctor Who*. The Sixth and Eighth Doctors have already faced the Eminence; *Destroy the Infinite*, in which it's the Fourth Doctor's turn, is the script for which the Eminence was originally conceived.

"My original plans for the Eminence were formulated when I wrote this story," confirms writer and director Nicholas Briggs, "but I definitely wanted to create an enemy that would pop up in other stories. I realised that this was scheduled for 2014, which was two years in the future at that point, and that the other Eminence plans I had would reach listeners earlier. For a moment, I thought, 'Will that work?' Then I realised it would be a fun thing to do, and very *Doctor Who*. The next story we did was *Seeds of War*, which I storylined and for which Matt Fitton wrote the script. Matt fell so much in love with the Eminence while doing this, he pushed for the Eminence to be in *Dark Eyes 2*, which I wholeheartedly supported. I wanted the Eminence to kind of be hiding under everyone's bed at Big Finish, as it were, so I was looking for places for it to pop up again.

"So with *Destroy the Infinite*, there's a definite feel that the Doctor has just crossed swords with something that is going to plague him for a long time. He kind of gets a glimpse of something terrible, which gives this story a very dark vibe."

The Eminence itself is an intangible gaseous entity, given solid form in the Infinite Warriors it creates by possessing bodies – a process ripe with opportunities for body horror and emotional gut-punches. "I wanted it to be a multi-faceted monster," Nick explains. "I wanted the threat of something intangible. The idea that a casket might materialise at any time and that this strange mist would emerge. And what if it talked, demanded your loyalty, and changed you into something horrible? And I wanted something that kind of thought it was a god. That terrifying certainty of something that believes it's the ultimate life form, that it'll be there on 'judgement day' as it were, the last thing standing.

"But I also wanted it to have more tangible footsoldiers. I've always found the prospect of people changing for the worse terrifying. You know, if someone suddenly joins a cult or something and no longer reacts in the way they usually do, it's terrifying. So that was the kind of fear I was after provoking in the Infinite Warriors. I wanted as much threat on every level."

Elsewhere, inspiration came from *Sink the Bismarck!*. "I love that film. Tracking down and sinking an enormous German battleship that could defeat *anything* ranged against it. That was the bare bones of my structure: the space opera equivalent of that..." **DAN TOSTEVIN**

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
DESTROY THE INFINITE
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor and Leela arrive on Delafoss, a planet choked by industrialisation. At the heart of it all is the construction of something that a rapacious alien force, known only as the Eminence, intends will wipe out all human resistance once and for all...

BUY IT BECAUSE... It's the Doctor's first meeting with a fascinating and significant foe.

Second Chances

AUDIO READING Big Finish
WRITTEN BY John Dorney
PERFORMED BY Wendy Padbury and Emily Pithon
FEATURING The Second Doctor, Zoe, Jamie
RRP £8.99 (CD), £7.99 (download)
RELEASED 30 JUNE

As the *Companion Chronicles* series comes to an end, so too does one of its longest-running storylines. The tales of Zoe Heriot's life after travelling with the Doctor – started by John Dorney in *Echoes of Grey* (2010), and developed by Simon Guerrier in *The Memory Cheats* (2010) and *The Uncertainty Principle* (2011) – is concluding, with the original writer back at the helm for the fourth and final instalment.

"The way it originally started was I'd finished the script for *Echoes of Grey*, and was on the tube on the way in to attend a recording session," remembers John Dorney. "There'd been a vague idea I'd had, inspired by an old film, when I'd originally been trying to come up with ideas for Zoe, and it hadn't really worked out for various reasons. On the tube, I had a eureka moment and figured out a way of breaking it, so when I got to the studio I said 'Have you got the next Zoe play yet?', and David [Richardson, producer] said 'Yeah, Simon's writing it, but what have you got?', and I roughly pitched him the vague idea there. He said that could follow Simon's, and we could make it a trilogy. And that was about four years ago," he laughs. "It's taken that long!"

How much of that four-year-old idea survived intact to the final script? "Pretty much everything in there is how I visualised it initially. I did try to persuade David to let me do it as a four-parter which didn't end up happening, but I think that works to the benefit of the story – it's much pacier."

DOCTOR WHO
BRAND NEW ADVENTURES
WENDY PADBURY PERFORMS
SECOND CHANCES
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
WITH EMILY PITHON AS KYM
THE COMPANION CHRONICLES

There's a familiar name in the cast, not seen since the Zoe saga began. "Emily Pithon is back, who was in *Echoes of Grey*," explains John, "rather than Charlie Hayes, who was in Simon's, for reasons that will become clear. That unlocked the plot, for me; it helped me figure out what the theme of the story was."

Is *Second Chances* weighted more towards the ongoing framing story than previous instalments? "It's sort of 50-50. The first episode is largely Zoe narrating a story from her time with the Doctor, and then a reasonable chunk of the second episode is about the framing device. Given that it's tying off that whole thread, we focus on it quite heavily. It's unusually structured for a *Companion Chronicles* story, let's say."

And the stakes are high. "Zoe is in pretty bad shape at the end of the story," reveals John, "with no possible means of escape..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's the final story in one of Big Finish's best ever series, and Wendy Padbury gives the performance of a lifetime.

WHAT'S IT ABOUT?

Zoe's mistakes have led her to imprisonment at the hands of the Company. But when news reports trigger memories of the Doctor, Jamie and an appalling threat, she begins to sense a way out. But nobody gets a second chance. Or do they?

Charlotte Pollard - Series One

BIG FINISH
CHARLOTTE POLLARD
SERIES ONE
INDIA FISHER AND MICHAEL MALONEY

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Barnes and Matt Fitton
STARRING India Fisher (Charlotte Pollard), Anneke Wills (Lady Louisa Pollard), Terrence Hardiman (Lord Richard Pollard), Michael Maloney (Viyrans), James Joyce (Robert Buchan)
RRP £25.00 (CD), £20.00 (download)
RELEASED 31 MAY

As the Eighth Doctor prepared to drink the potion that would trigger his regeneration (as seen in *The Night of the Doctor* last year), the first name on his lips was 'Charley'. To fans of his audio adventures, that was no surprise: Charlotte Pollard remains his longest-serving and most prolific companion and is one of the most beloved Big Finish characters ever.

But now, Charley's leaving the TARDIS behind. "You do realise that her time with the Doctors has changed her," reveals India Fisher, who's returning to the role for spin-off series *Charlotte Pollard*. "She's a much more rounded individual, and a much wiser woman rather than a little girl. She's become quite a hardened space traveller on her own merits."

All four episodes feature an alien race integral to Charley's final *Doctor Who* adventures. "She's been travelling space with the Viyrans, and doing their bidding," says India. "They have a very definite purpose, and Charley is being twisted to this purpose, which is morally reprehensible at times, and very morally challenging for her. They just don't understand humans – they don't get that we have feelings and emotions, and we care about people, because everything is just very black and white to them.

"There are differences within the Viyrans and there are things that even Charley didn't realise that come to the fore by the end of this box set."

Also returning is Anneke Wills (best known as 1960s companion Polly) as Lady Louisa, Charley's mother, now joined by Terrence Hardiman as Lord Richard. "I've got the Demon Headmaster as my dad!" grins India.

"They were so good together, the two of them, sparring off each other in that slightly bumbly, parent-y way. It was really nice to explore that side of her, and see her with her parents. It's quite an eye-opener for Charley that there were consequences to her running off and being an adventuress."

Like *Doctor Who*, *Charlotte Pollard* jumps through time and space from episode to episode. "I was really, really pleased with the stories," admits India. "They're a great mix of adventure, and classic *Doctor Who* running around, with beasties chasing you, flinging yourself through time vortexes... and then lovely homecomings, meeting her parents and seeing a softer side to her. She's finally blossoming as a person: finding strengths, and an ability to cope with what life throws at her, and what the Viyrans have thrown at her – which is quite a lot..."
DAN TOSTEVIN

BUY IT BECAUSE... It's the perfect continuation of Charley's story – but also the beginning of something new and unique.

WHAT'S IT ABOUT?

Charlotte Pollard's adventures are over. Now in the service of the Viyrans, their unending mission is stifling her. An encounter with would-be adventurer Robert Buchan, near the mysterious Ever-and-Ever-Prolixity, provides the opportunity Charley needs for escape...

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

MAY

SATURDAY 31
CD - AUDIO DRAMA
■ ***Tomb Ship***
by Gordon Rennie and Emma Beeby
[Fifth Doctor, Nyssa]
Big Finish £14.99
■ ***Last of the Colophon***
by Jonathan Morris [Fourth Doctor, Leela] Big Finish £10.99
■ ***Charlotte Pollard – Series 1***
by Jonathan Barnes and Matt Fitton [Charlotte Pollard]
Big Finish £25.00 See page 95
CD - AUDIO READING
■ ***The Elixir of Doom*** by Paul Magrs [Iris Wildthyme, Jo Grant]
Big Finish £8.99

JUNE

THURSDAY 12
BOOK
■ ***The Shakespeare Notebooks***
by James Goss, Jonathan Morris, Julian Richards, Justin Richards, Matthew Sweet and William Shakespeare BBC Books £9.99
See page 93

THURSDAY 26
MAGAZINE
■ **DWM 475** Panini £4.99

MONDAY 30
CD - AUDIO DRAMA
■ ***Masquerade***
by Stephen Cole
[Fifth Doctor, Nyssa]
Big Finish £14.99 See above
■ ***Destroy the Infinite***
by Nicholas Briggs
[Fourth Doctor, Leela]
Big Finish £10.99 See above
■ ***The New Adventures of Bernice Summerfield***
by Nev Fountain, Una McCormack, Guy Adams, James Goss
[Professor Bernice Summerfield, Seventh Doctor, Ace]
Big Finish £35.00
CD - AUDIO READING
■ ***Second Chances*** by John Dorney [Second Doctor, Zoe, Jamie]
Big Finish £8.99 See above

JULY

THURSDAY 24
MAGAZINE
■ **DWM 476** Panini £4.99

THURSDAY 31
CD - AUDIO DRAMA
■ ***Breaking Bubbles and Other Stories*** by LM Myles, Mark Ravenhill, Una McCormack and Nev Fountain
[Sixth Doctor, Peri]
Big Finish £14.99
■ ***The Abandoned***
by Louise Jameson and Nigel Fairs
[Fourth Doctor, Leela]
Big Finish £10.99
■ ***Counter-Measures: Series 3***
by Matt Fitton, Justin Richards, Ken Bentley, John Dorney
[Counter-Measures team]
Big Finish £30.00
BOOK
■ ***Engines of War***
by George Mann
[The Time War Doctor]
BBC Books £12.99

BBC
DOCTOR WHO
WAR CHANGES EVERYONE
EVEN THE DOCTOR
ENGINES OF WAR
GEORGE MANN

AUGUST

THURSDAY 21
MAGAZINE
■ **DWM 477** Panini £5.99

WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to
PO Box 3787, Maidenhead,
Berks, SL6 3TF.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* audios, books and toys!

WIN! FOURTH DOCTOR FIGURINE RARE TEST MODEL!

Big Chief Studios specialises in producing high-quality *Doctor Who* merchandise, including art prints and figures of the Doctors and his companions. One such release is the Fourth Doctor 1:6 Scale Signature Edition Collector Figure. This highly accurate limited edition figure comes with numerous accessories including jelly babies, sonic screwdriver, and even the Key to Time.

The Fourth Doctor Signature Edition Collector Figure is available from *www.bigchiefstudios.co.uk* for £189.99. We have a special and extremely rare Artist Proof of the figure, signed by Tom Baker, to give away to one of our lucky readers. It could be you, if you can answer this question:

The fifth segment of the Key to Time was found on the third moon of which planet?

- A Delta Magna
- B Thoros Beta
- C Miasimia Goria

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this: "I THINK THE NOSE IS A DEFINITE IMPROVEMENT."

WIN! BENNY BOX SET

Professor Bernice Summerfield is back in a box set of four brand new full-cast audio adventures, and she's joined by the Seventh Doctor and his companion Ace. *Doctor Who: The New Adventures of Bernice Summerifeld* stars Lisa Bowerman as Bernice with Sylvester McCoy as the Doctor and Sophie Aldred as Ace. The four stories are *The Revolution* by Nev Fountain, which sees Bernice pursued by robots; *Good Night Sweet Ladies* by Una McCormack, set in an abandoned labyrinth; *Random Ghosts* by Guy Adams, in which time repeats itself; and *The Lights of Skaro* by James Goss, which sees Bernice trapped in the city of the Daleks and features Terry Molloy as the Daleks' creator, Davros.

The New Adventures of Bernice Summerfield is available from *www.bigfinish.com* in June and costs £35.00 on CD and £30 to download. Thanks to Big Finish we have **FIVE** CD box sets to give away for free. Just answer this question:

DOCTOR WHO
THE NEW ADVENTURES OF
Bernice SUMMERFIELD
STARRING SYLVESTER McCOY, LISA BOWERMAN & SOPHIE ALDRED

Bernice Summerfield previously encountered the Daleks in which 2004 audio adventure?

- A *Death and the Daleks*
- B *Death to the Daleks*
- C *Death of the Daleks*

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this: "LITTLE GREEN BLOBS IN BONDED POLYCARBIDE ARMOUR."

WIN! FINAL COMPANION CHRONICLES CD!

Big Finish's series of *Companion Chronicles* audio readings comes to an end with *Second Chances*, which features the Second Doctor and his companions Zoe and Jamie.

From time to time, everybody makes mistakes. Zoe's mistakes have led her to imprisonment at the hands of the Company. But when news reports trigger memories of the Doctor, Jamie and an appalling threat, she begins to sense a way out. An opportunity for redemption opens up to anyone willing to take it. Nobody can alter what's been done. Nobody gets a second chance. Or do they?

Wend Padbury, who starred opposite Patrick Troughton's Second Doctor in the TV series, returns to the role of Zoe in this new story written by John Dorney. *Second Chances* is released in June on CD for £8.99 or to download for £7.99, but we have **FIVE** CDs to offer to our readers. One could be yours if you can answer this:

DOCTOR WHO
BRAND NEW ADVENTURES
WENDY PADBURY
SECOND CHANCES
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Where did the Doctor first meet Zoe Heriot?

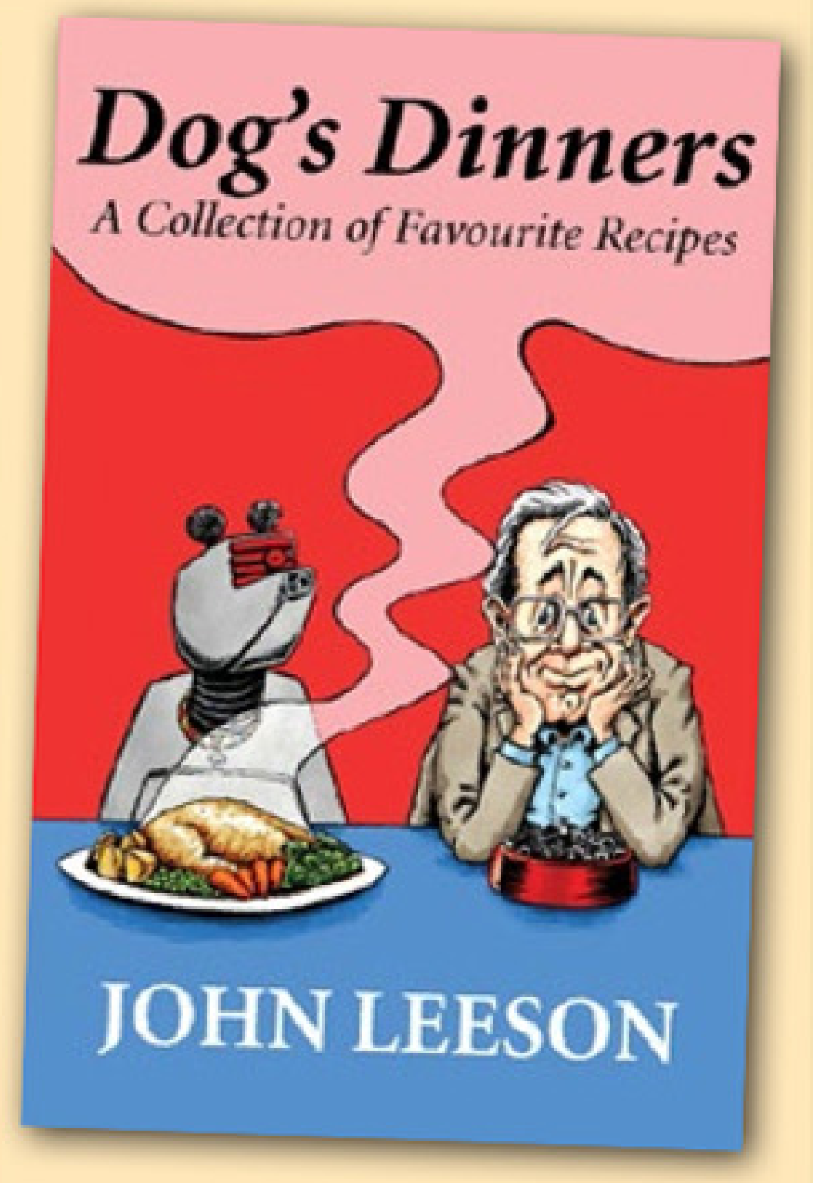
- A The Ring in Space
- B The Wheel in Space
- C The Wheel in Spain

Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with Zoe's exasperated comment: "OH DOCTOR, YOU'VE GOT IT ALL WRONG."

WIN! JOHN LEESON'S DOG'S DINNERS BOOK!

Best known for being the voice of the Doctor's robotic dog, K9, John Leeson has written a new book, *Dog's Dinners*. The book is not a cookbook in the usual sense, it's more of an assembly of best-loved recipes. Although John is not a professional cook, he did once win a BBC competition to recreate 'the taste of Italy' on a plate – judged by top chef Antonio Carluccio.

Dogs Dinners – A Collection of Favourite Recipes is out now in paperback from *www.fantomfilms.co.uk* priced £10.99. Thanks to Fantom we have **THREE** signed copies to give away. Just answer this question and one could be on its way to you:



Who built the original K9 as a replacement for his own, flesh and blood, pet dog?

- A Professor Marius
- B Professor Song
- C Professor Krimpton

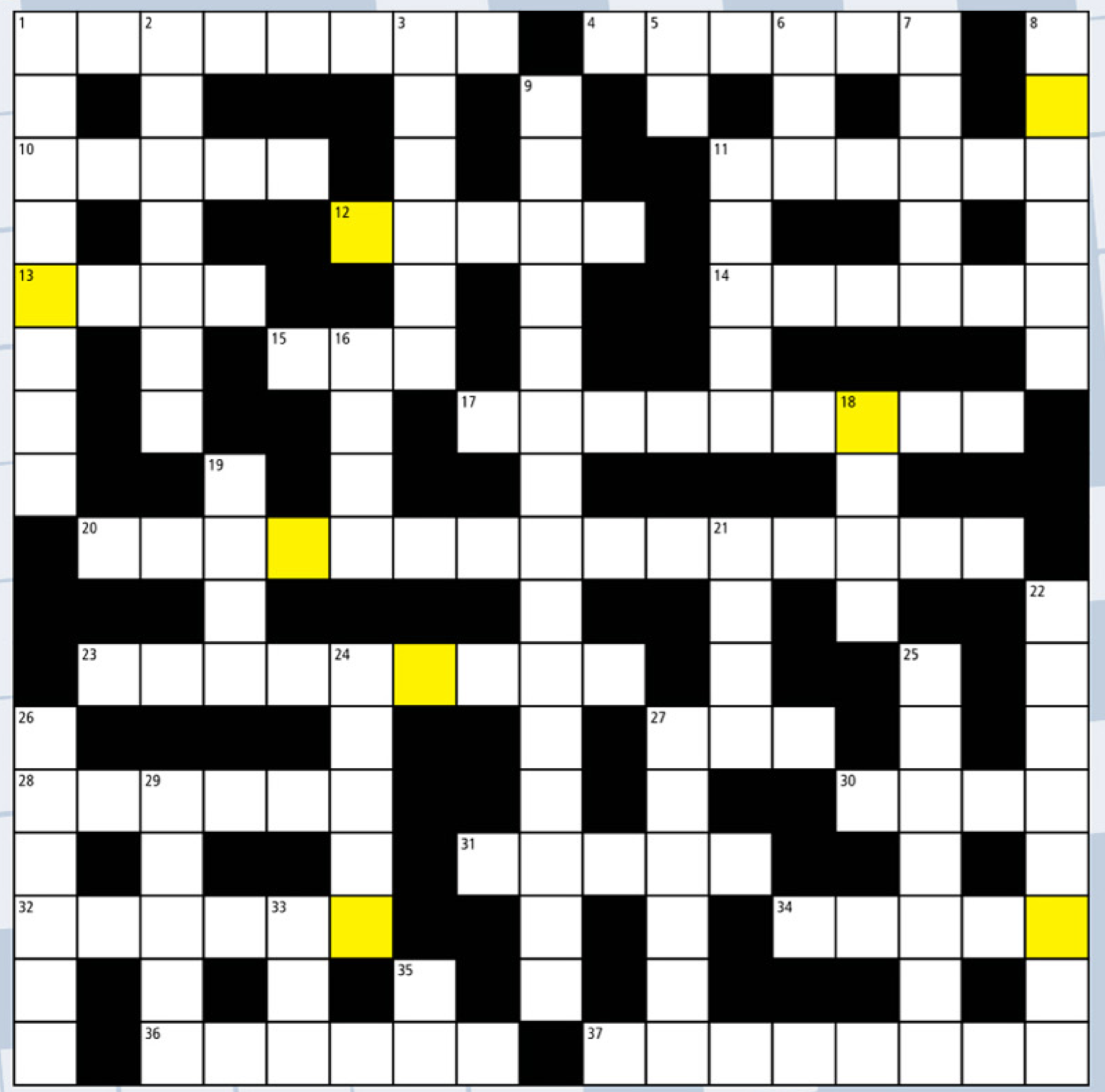
Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this enquiry about K9's dietary requirements: "WHAT DOES HE EAT, NUTS AND BOLTS?"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 29 May 2014 and close at midnight on Wednesday 25 June 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 474, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 28 June 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know *The Final Phase* from *The Final Test*? Then why not pit your wits against this puzzle?



ACROSS

1 Guards on the planet Ribos (8)
4 County where the Arwel family were evacuated to (6)
10 Journalist tied up in an investigation of Adiose Industries (5)
11 Child of the Generator (6)
12 (and 29 Down) He played two parts in *Doctor Who*'s 1989 series (5,5)
13 Character played by John Ringham (4)
14 A holy bell (6)
15 One of the Clanton brothers (3)
17 Recently appointed to the staff of Coal Hill School (5,4)
20 They were united to save the Time Lords (3,5,7)
23 A part of Ood anatomy (4,5)
27 A companion of the Doctor (3)
28 Kal challanged Za to be this (6)
30 A wall scrawler (4)
31 Secret worshipper of the Fendahl (5)
32 Sontaran named after a producer (6)
34 _____ 9 – Ace's brand of explosive (5)
36 Planet where you might find the Doctor's grave... (6)
37 He led the warrior monks at the Detsen Monastery (8)

DOWN

1 Joanna refused to marry him (8)
2 He was crushed to death by a statue at the Detsen Monastery (7)
3 *The _____, _____ to Danger*, or *_____ Switch* (6)
5 *The __ Corral* (1,1)
6 *The ___ of Death* (3)
7 Colin Frazer's cousin (5)
8 (and 27 Down) He played Davros (6,6)
9 Caven and Dervish, for example (3,5,7)
11 According to Jackie Tyler, this person heard a noise in the cellar... (5)
16 Captain of the *SS Pentalian* (4)
18 The Atlanteans had one of the goddess Amdo (4)
19 Lexa, for example (4)
21 The ____ of skulls, or the ____ of 500 eyes (4)
22 The missing episodes of *The Tomb of the Cybermen* were recovered from here (4,4)
24 Lynda _____ – played Wrack and Val (5)
25 Last of the Malmooth (7)
26 ______ *of Evil*, or ______ *of the Dead* (6)
27 See 8 Down
29 See 12 Across
33 ___ *of Infinity* (3)
35 A companion of the Doctor (2)

WIN! THE SHAKESPEARE NOTEBOOKS!

The Doctor has enjoyed many encounters with Shakespeare – now, BBC Books has discovered notebooks, long thought lost, compiled by the Bard, in which he divulges the influential role the Doctor played in his creative life. Here are the original notes for *Hamlet*, including a very different appearance by the ghost; early versions of great lines ("To reverse or not to reverse the polarity of the neutron flow") and much more.

The Shakespeare Notebooks is out on 15 July, priced £9.99. We have **FIVE** copies to offer readers who can complete the crossword and rearrange the yellow-square letters to form a creature encountered by the Second, Third and Eleventh Doctors.

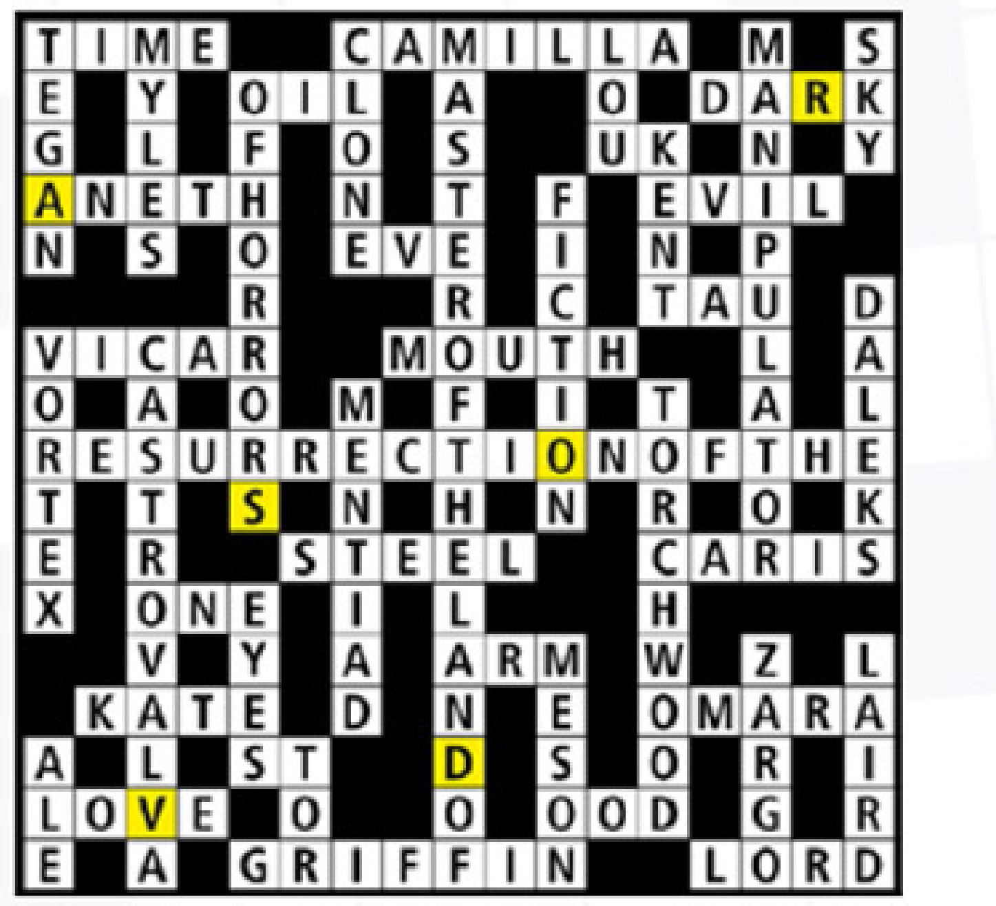
Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with the Fourth Doctor's observation: "I RECOGNISE THE HANDWRITING."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 29 May and close at midnight on Wednesday 25 June 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 28 June 2014.

DOCTOR WHO
The ShaKespeare
NOTEBOOKS

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



T	I	M	E			C	A	M	I	L	L	A		M		S
E		Y		O	I	L		A			O		D	A	R	K
G		L		F		O		S			U	K		N		Y
A	N	E	T	H		N		T		F		E	V	I	L	
N		S		O		E	V	E		I		N		P		
				R				R		C		T	A	U		D
V	I	C	A	R			M	O	U	T	H			L		A
O		A		O		M		F		I		T		A		L
R	E	S	U	R	R	E	C	T	I	O	N	O	F	T	H	E
T		T		S		N		H		N		R		O		K
E		R			S	T	E	E	L			C	A	R	I	S
X		O	N	E		I		L				H				
		V		Y		A		A	R	M		W		Z		L
	K	A	T	E		D		N		E		O	M	A	R	A
A		L		S	T			D		S		O		R		I
L	O	V	E		O			O		O	O	D		G		R
E		A		G	R	I	F	F	I	N			L	O	R	D

LAST ISSUE'S PRIZE WORD: DAVROS

W TCHA!

The page that came to compare the survey of Dr Borlase with the survey of the Reverend Thomas Bright in 1820, and then the two surveys of 1874 and 1911, and, well, it was obvious, wasn't it?

BY THE WATCHER

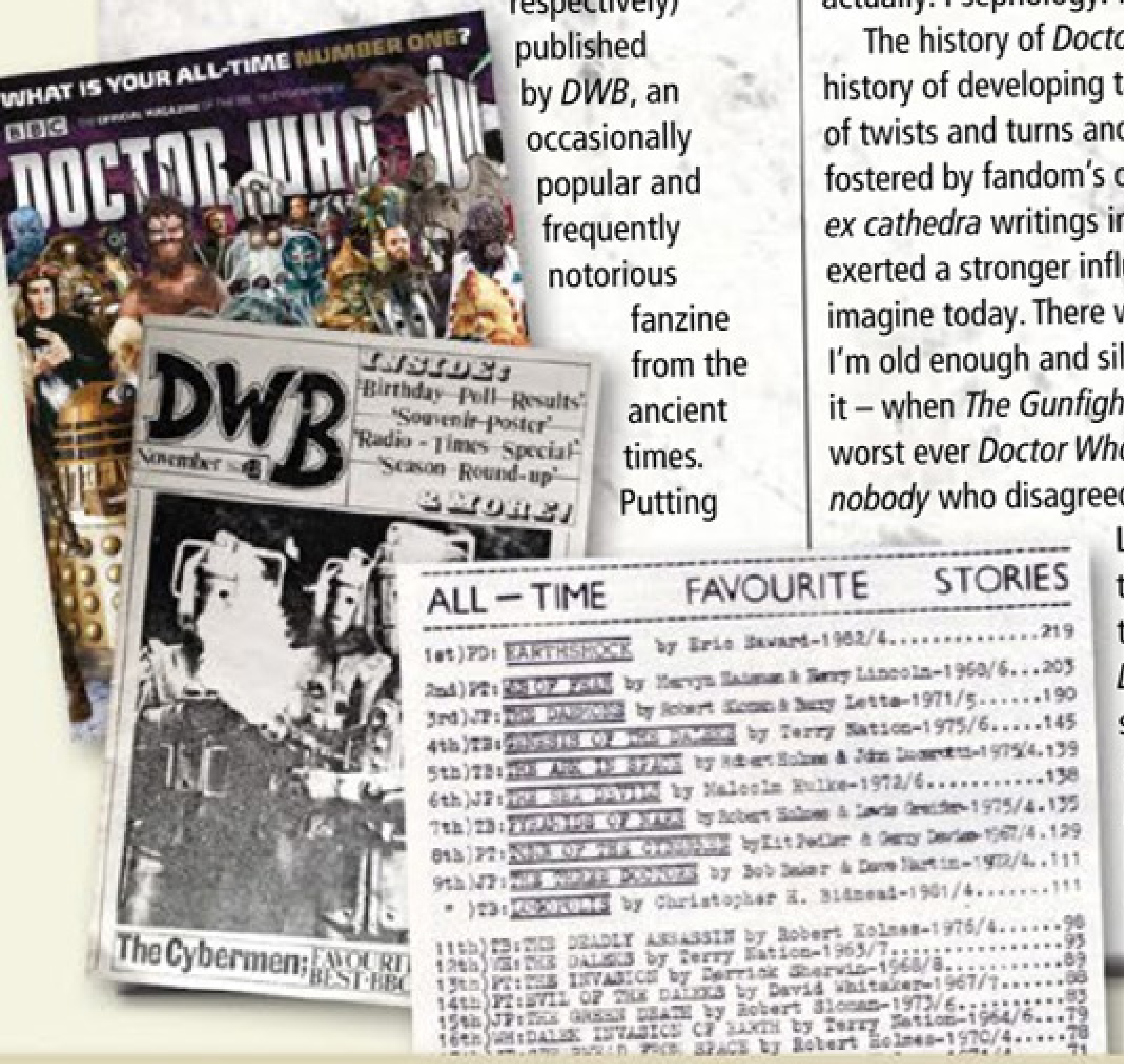
A History of Doctor Who in 100 Objects...

#45

DOCTOR WHO MAGAZINE #474

In a new and unusual twist, this month's object is the actual copy of **DWM** that you're holding in your hands. Oh yes, very clever. Very postmodern, I'm sure. But hold on (literally, on this occasion) and I'll explain why.

You can hardly have failed to notice that much of this issue is given over to the results of **DWM**'s latest mega-poll. We've been doing this every five years or so since 1998; and long before then, fan publications were playing a similar game. Like some latter-day Professor Horner, I've just trowelled into prehistory and dug out the 20th and 30th anniversary surveys (dating, of course, from 1983 and 1993 respectively) published by *DWB*, an occasionally popular and frequently notorious fanzine from the ancient times. Putting all these surveys side by side makes for fascinating reading. They're more than just a series of soundings taken over the years. They're moments in time which crystallise and commemorate the complex hive-mind of fandom: how it felt about *Doctor Who* when each particular snapshot was taken, and perhaps even how it felt about itself.



ALL – TIME FAVOURITE STORIES

1st)PD: EARTHSHOCK by Eric Saward-1982/4..............219

2nd)PT: [illegible] by [illegible] & [illegible] Lincoln-1968/6...203

3rd)JP: [illegible] by Robert [illegible] & Barry Letts-1971/5......190

4th)TB: [illegible] by Terry Nation-1975/6.....145

5th)TB: [illegible] by Robert Holmes & [illegible]-1975/4.139

6th)JP: [illegible] by Malcolm Hulke-1972/6..........138

7th)TB: [illegible] by Robert Holmes & [illegible]-1975/4.135

8th)PT: [illegible] by Kit Pedler & [illegible]-1967/4.129

9th)JP: [illegible] by Bob Baker & Dave Martin-1972/4..111

")TB: [illegible] by Christopher H. Bidmead-1981/4.......111

11th)TB:THE DEADLY ASSASSIN by Robert Holmes-1976/4......98

12th)WH:THE DALEKS by Terry Nation-1963/7..............93

13th)PT:THE INVASION by Derrick Sherwin-1968/8...........89

14th)PT:EVIL OF THE DALEKS by David Whitaker-1967/7......88

15th)JP:THE GREEN DEATH by Robert Sloman-1973/6.........85

16th)WH:DALEK INVASION OF EARTH by Terry Nation-1964/6...79

Before we go any further, I should stress that this ramble makes no claim to be a rigorous piece of psephology: there are far too many variables for that. Different surveys employ different voting systems, and in any case it's self-evident that the thousands of you whose votes were counted for this mainstream publication represent a demographic entirely different from the comparatively tiny handful of hardcore devotees who voted in a small-circulation mail-order fanzine back in 1983. And of course, back then there were only 128 *Doctor Who* stories to choose from; now there are 241. So psephology this ain't – although, if nothing else, it's an excuse to keep saying the word 'psephology'. I think I might say it again actually. Psephology. Thank you.

The history of *Doctor Who* polls isn't just a history of developing tastes: it's also a history of twists and turns and trends and fashions fostered by fandom's opinion-formers, whose *ex cathedra* writings in the pre-internet age exerted a stronger influence than we can readily imagine today. There was a time – and I confess I'm old enough and silly enough to remember it – when *The Gunfighters* was officially the worst ever *Doctor Who* story. There was literally *nobody* who disagreed with that; it was a fact.

Likewise, everybody knew that Jon Pertwee was the best Doctor and *The Dæmons* was his best story, although the best story ever was probably *Earthshock*, which was, in any case, definitely the best story since the Hinchcliffe era, because poor old Graham Williams was *producer non grata*. In that 1983 *DWB* survey, which saw eight Pertwee stories make the top 30 and *Earthshock* emerge victorious, the highest-rated Graham Williams story was *The Invasion of Time*, in joint 31st place. Now, no disrespect to *The Invasion of Time*, but I think this tells us another valuable thing about ye olde fandomme: back then, 'core mythology' always did well. Regeneration stories, Dalek stories, that sort of thing. So, Gallifrey and Sontarans: two big ticks from Early Fan for *The Invasion of Time*. Meanwhile *City of Death*, now generally held to be the pinnacle of that era and one of *Doctor Who*'s all-time greats, didn't even make the top 40.

Androzani: increasingly popular...

Within a few years, it was the turn of 1980s *Doctor Who* to take a pasting from fandom, and nowhere more so than in the pages of that same publication. At around the same time, the Pertwee era came in for some bracing revisionism. Was the hive-mind swayed? You bet it was. By the time of *DWB*'s 1993 survey, there were just two Pertwees in the top 30, and *Earthshock* had plummeted... but another 80s story had reared its head. *The Caves of Androzani* had begun its seemingly permanent residency in everyone's top ten.

And that's another lesson: fads may come and go, but the stories that have held firmest over the decades seem to be – how shall we say this? – the 'dark' ones. The 'serious' ones. The scary ones. *Androzani*, *Genesis*, *Pyramids*, *Blink*. Mind you, even *Androzani* took a while to scale the heights of its current reputation: back in 1984, it didn't even win **DWM**'s Season Survey. What did? Why, *Resurrection of the Daleks*, of course. But that's precisely why it's worth playing this game every few years. For every *Doctor Who* story, the first poll is just the beginning of a great adventure.

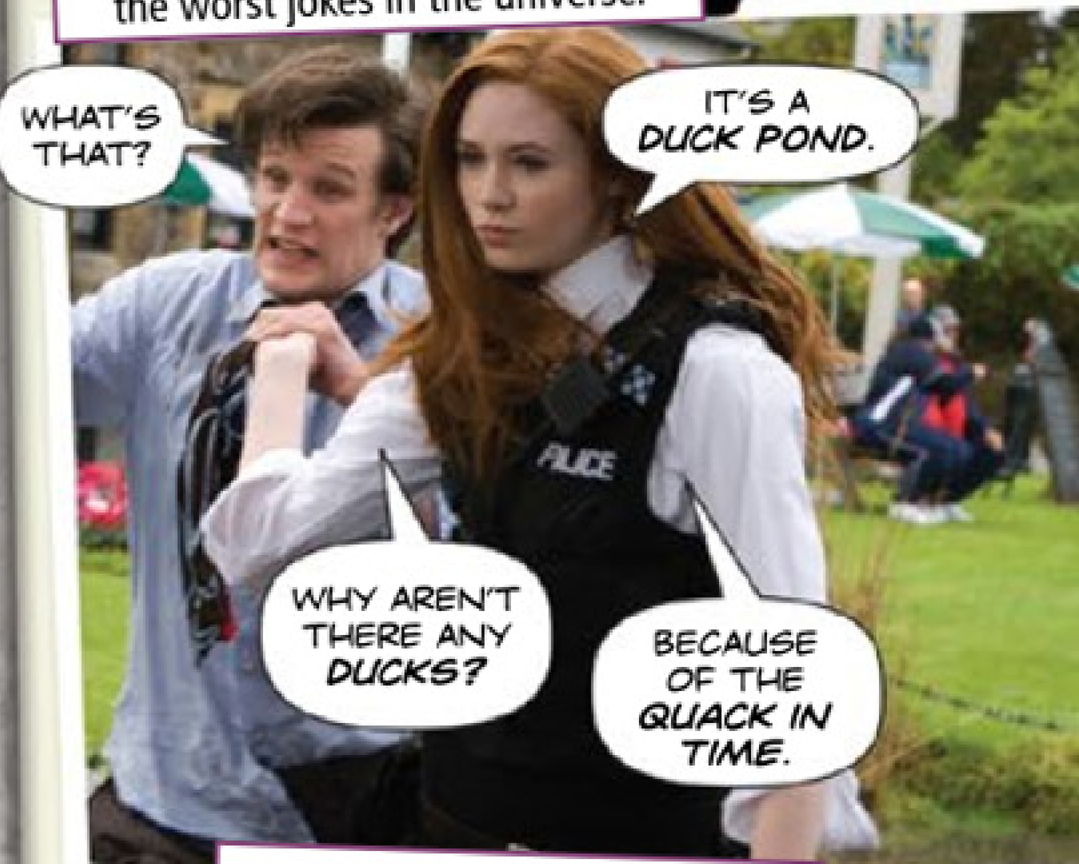
IN A NUTSHELL: Leaf through this issue in 10 years' time. It'll be interesting. Oh, and psephology.

KATE BUSH TOP TEN

THE SENSORITE WORLD
THE MAN WITH THE CHILD IN HIS EYESTALK
BIG STRIPEY SCARF
AMY DREAMERS
THERE GOES A TENNANT
L'AMOUR LOOKS SOMETHING LIKE UNIT
DISMEMBERED WILL BE ADRIC AGAIN
JAMES AND THE COLD GUNDAN
HEADS WE'RE QUAWNCING
I'M NOT KING OF THE MOUNTAIN, AND I PREFER RUNNING UP THAT HILL TO ANY DAY, AND I HATE CLOUDBUSTING

WHAT A LOAD OF RUBEISH

The short-sighted scholar scrutinises the worst jokes in the universe.


WHAT'S THAT?
IT'S A DUCK POND.
WHY AREN'T THERE ANY DUCKS?
BECAUSE OF THE QUACK IN TIME.
POLICE

PROFESSOR RUBEISH'S VERDICT: "Well, that's original."

THE *Six Faces* OF DELUSION

Location, location, location: which five of these are proper pop promos, and which one is a video nasty?

Answer revealed at the bottom of the page.

1. In 1983 Howard Jones shot a video at St John's School in Hammersmith, which later starred as Coal Hill School in *Remembrance of the Daleks*.
2. In 1984 Culture Club shot a video in the same Shad Thames backstreet that had played host to *Resurrection of the Daleks* a few months earlier.
3. In 1987 Bob Dylan filmed a clip at Dunraven Bay in Glamorgan, best known to you and me as Bad Wolf Bay in *Doomsday* and *Journey's End*.
4. In 1988 Paul Weller's band The Style Council shot a video in Aldbourne, best known to you and me as Devil's End in *The Dæmons*.
5. In 1993 the Manic Street Preachers shot a video in Clearwell Caves, later used as a location for *The Christmas Invasion* and *The Satan Pit*.
6. In 1994 Suede shot a video on exactly the same stretch of Dartmoor used for the transmat circle in *The Sontaran Experiment*.

SUPPORTING ARTISTS *of the month*

"Okay, listen up, studio. This is Julia speaking. It's the all-important marketplace scene in *The Underwater Menace* Episode 3, and I want everything to be very realistic. I like realistic markets. One day I'll do a soap opera about one, just you see. Now, extras, it's vital that you're already in character before I even say 'Action'. See that lady in the middle, polishing her seashell? She's got the right idea. What definitely mustn't happen is for the man on the left and the little boy on the right to stand frozen to the spot like a pair of gormless mannequins for three whole seconds after I say 'Action'. That would be a total disaster. Got that? Great. Here we go. And – action!"

ANSWERS: It's Elena from *The Twin Dilemma* on the Time-Space Visualiser. **The Six Faces of Delusion:** If you tolerate number 5, your children will be next. The others are all true.

NEXT ISSUE...

BBC
DOCTOR WHO MAGAZINE

TERRANCE DICKS INTERVIEWED!

"My son asked me, 'Dad, are you famous?' And I said, 'Well, not like Elvis Presley!'"

PLUS!

- Andrew Cartmel on Season 25!
- Vastra, Strax and Jenny Flint!
- The Talons of Weng-Chiang!

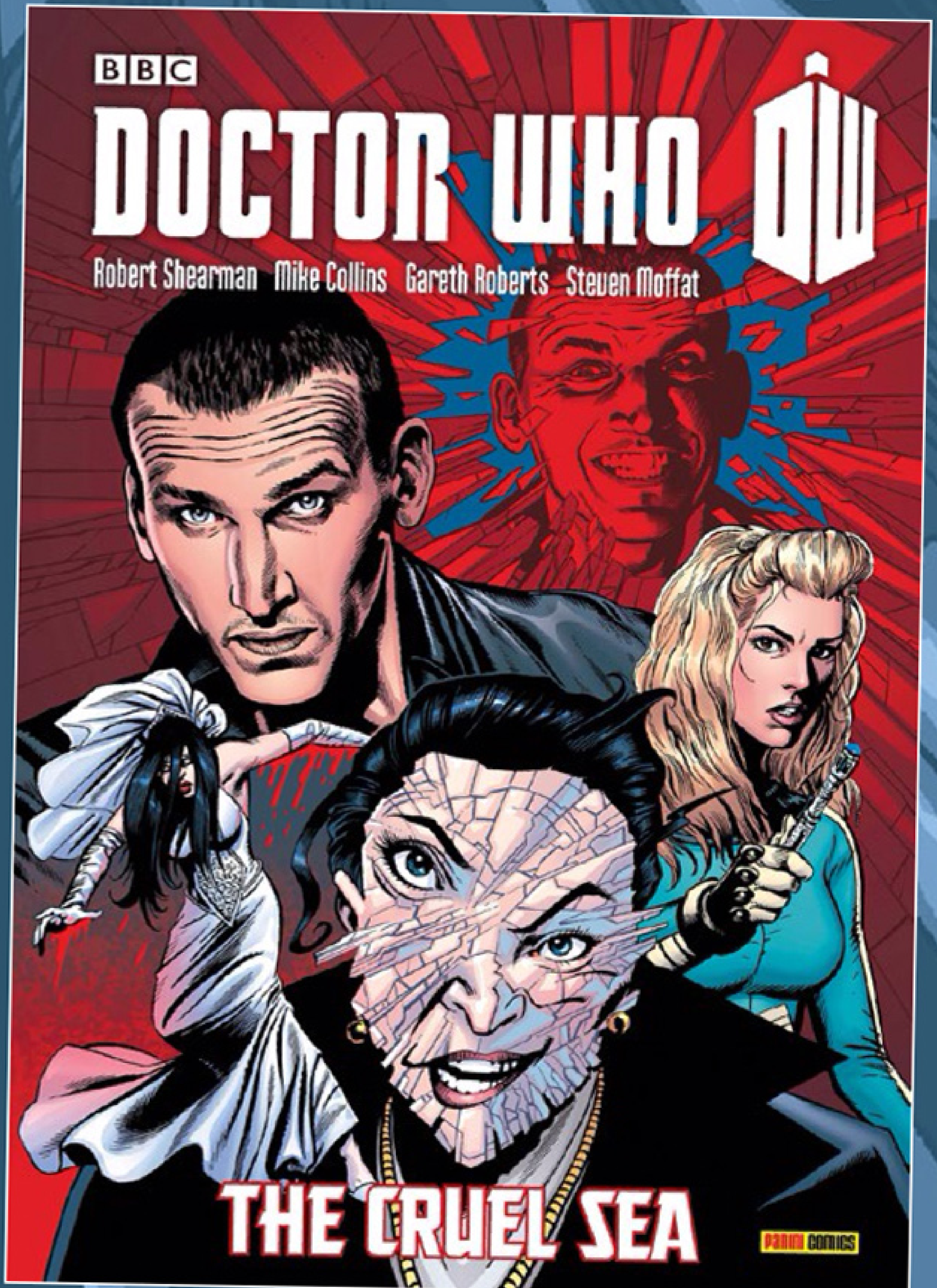
DWM475 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM 26 JUNE PRICE £4.99

OUT NOW!

THE CRUEL SEA

COMICS COLLECTION

BY ROBERT SHEARMAN,
MIKE COLLINS, GARETH ROBERTS,
SCOTT GRAY & JOHN ROSS


BBC
DOCTOR WHO
Robert Shearman Mike Collins Gareth Roberts Steven Moffat
THE CRUEL SEA
PANINI COMICS

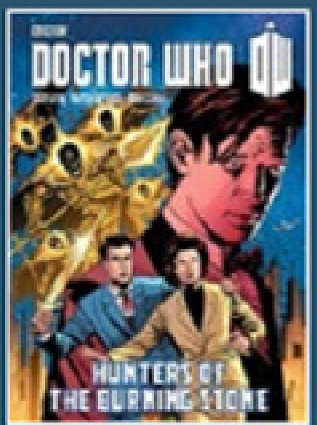
ALSO CURRENTLY AVAILABLE

DOCTOR WHO
THE CRIMSON HAND

DOCTOR WHO
THE CHILD OF TIME

DOCTOR WHO
NEMESIS OF THE DALEKS

DOCTOR WHO
THE CHAINS OF OLYMPUS


DOCTOR WHO
HUNTERS OF THE BURNING STONE